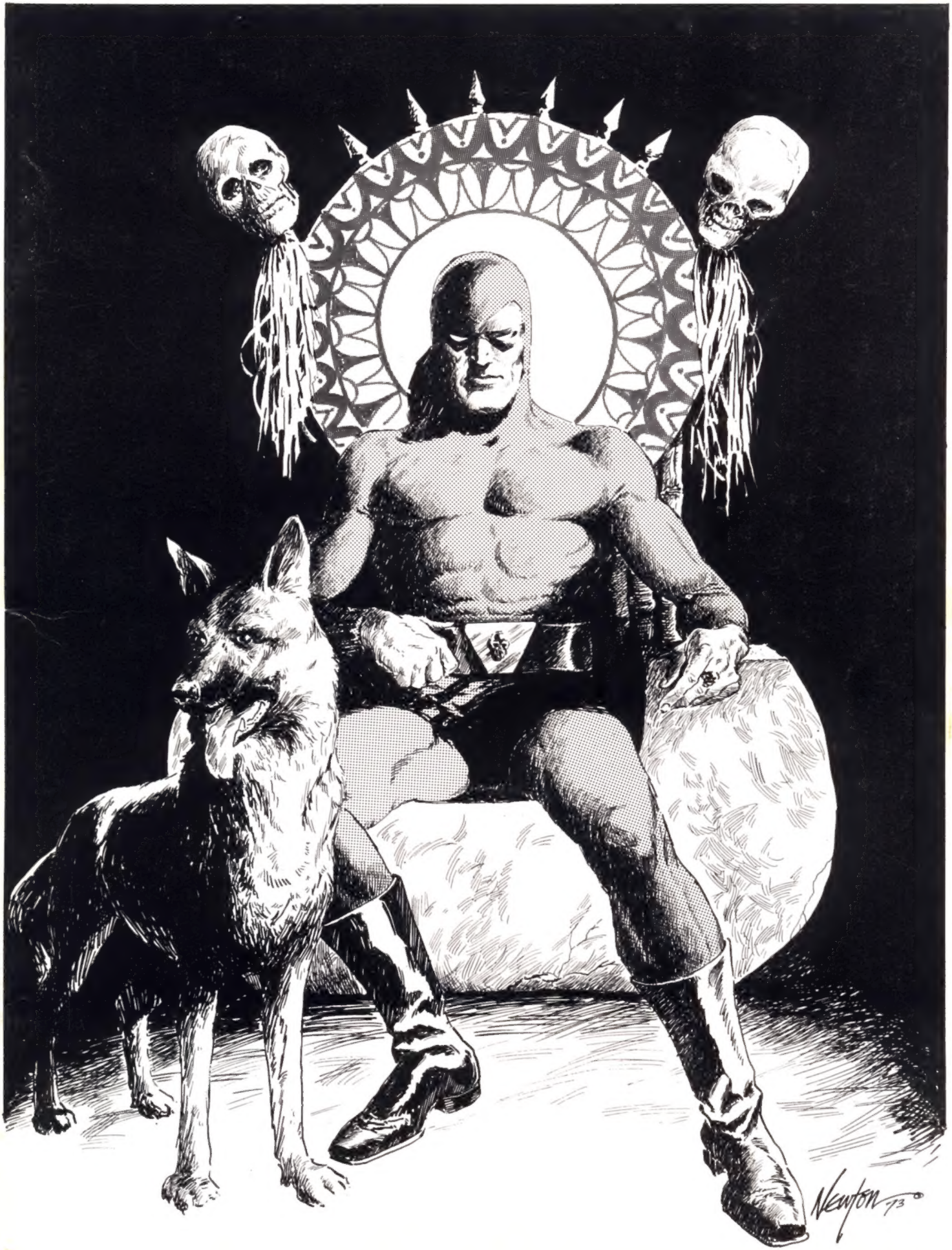
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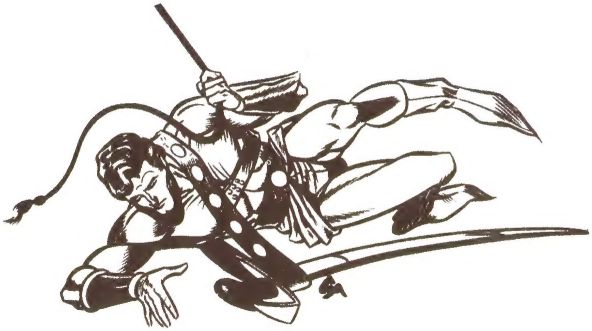

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IMPORTANT!

THE ADVERTISING AND SUBSCRIPTION RATES FOR THE ROCKET'S BLAST - COMICOLLECTOR

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CIRCULATION: 2000 PER ISSUE

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#'s 49, 50, 51, 52, 56, 57, 58, 59, 70, 78, 90, 93, 94, 95, 97, 98, 99, 100, 101, 102, 103, 104

THE ROCKET'S BLAST - COMICOLLECTOR is published by THE S.F.C.A., 9875 S.W. 212 Street, Miami, Florida 33157. EDITOR & PUBLISHER: GORDON B. LOVE, ASST. EDITOR: JAMES VAN HISE

Contributions are always welcomed, but if you want it returned be sure to include a stamped, self-addressed envelope.

ADVERTISING DEADLINE FOR THE NEXT TWO ISSUES OF THE RB&CC - JAN. 21
FEB. 28

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This is the first issue of the original Daredevil comic.

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This issue features the first appearence of 5 heroes--Airboy, Skywolf, The Iron Ace, Black Angel, & The Flying Dutchman.

SPECIAL #1
With the 2nd issue of this comic the title was changed to Hangman, so this is really Hangman #1.

ALL STAR COMICS #4
Featuring The Justice Of America.
Available Jan. 20th.

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Featuring the origin of Blackhawk.
Available Jan. 20th.

U.S.A. COMICS #1
A Timely Golden Ager that has the origin of Major Liberty. It also features The Whizzer, The Defender, Jack Frost, and The Young Avenger, plus Rockman by Wolverton.

SPECIAL EDITION COMICS #1
This one shot featured Capt. Marvel and was, in fact, published before Capt. Marvel #1. Valued at well over $200.

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Features the origins of The Shield and The Comet. Available Jan. 20th.

YOUNG ALLIES #1
Another rare Timely comic featuring the origin of The Young Allies.
Available Jan. 20th.

EDITOR'S NOTES: PLEASE NOTE THE NEW ADVERTISING RATES IN THIS ISSUE. INCIDENTLY, IF YOU HAVE ORDERED STERANKO'S "HISTORY OF THE COMICS" VOL. 1 FROM THE SFCA WITHIN THE LAST TWO MONTHS AND HAVE NOT RECEIVED IT, PLEASE DROP US A NOTE. ALSO, PLEASE NOTE, THE TEXAS GROUP HAS CANCELED PLANS TO REPRINT "WHIZ #1", "ALL STAR #3", AND "POLICE" #1 SO THOSE BOOKS ARE NO LONGER AVAILABLE FROM THE SFC

Dear G.B.,
I want to thank you for the best fanzine in comic fandom. The RB&CC is a wonderous rendering of articles, fantasy, and markets for the comic collectors. The beautiful color covers more than accent all of the hard work that must go into an issue of the RB&CC. Having a talented staff such as your's must make other fan editors envious. The price increase for subscriptions was more than justified since the quality of the RB&CC is worth a lot more to me than others who claim that they cannot afford to subscribe to it. Please keep producing the most professionally well done fanzine in comicdom and good luck with your future endeavors.

Stephen Barrington
P.O. BOX 1912
Mobile, Ala. 36601

EDITOR'S NOTE:
WE ARE EXTREMELY PROUD TO ANNOUNCE THE PUBLICATION OF THE NEW "SFCA PRICE GUIDE" THIS BOOK REPRENTS OVER 4 SOLID MONTHS OF RESEARCH & WORK. WE HONESTLY FEEL IT IS SUPERIOR (IN MANY WAYS) TO ANY OTHER GUIDE EVER PUBLISHED. YOU WILL FIND OVER 50 FULL PAGE GOLDEN AGE COVER REPRODUCTIONS, A BRAND NEW FEATURE "THE COMIC INVENTORY", FOUR COMPLETE ARTIST CHECKLISTS, AN ARTICLE ON "MAIL FRAUDS" AND MANY OTHER FEATURES. AND AT A REASONABLE PRICE.

Dear G.B.,
As a subscriber since #86, I want to write and tell you how much I enjoy RB&CC. I've recently acquired some older copies (#59-70) and enjoyed reading through them but I am impressed as to how much editorial content is in the new issues. Your new series "Wood's World" is excellent as are your many other features. I particularly enjoy "Critique", the RBCC Information Center" by Raymond Miller and "Comic Collector's Comments" by Howard Siegel.
I particularly want to thank you and J.B. Clifford Jr. for the feature "The Rarest E.C.". This article was of particular interest to the E.C. enthusiast who will probably never get to see, let alone acquire, this rare item. It was a well written and illustrated article.

C.A. Hawk
2622 Oregon St.
Racine, Wisc.

Dear G.B.,
Please continue the excellent work you've been doing on the "Williamson Collector". I am an avid collector of his work and without your articles I would have little or no knowledge, whatsoever, concerning the various non-EC quality works that he created. Please, you owe it to this segment of fandom to continue this excellent feature. The main reason I subscribe to the RB&CC is because of the "Williamson Collector" and now, also, because of "Wood's World."

Darrell Chapnick
Student Main Room
Antioch College
Yellow Springs, Ohio

Dear G.B.,
Just today received my first RBCC subscription issue, #103. Beautiful! A slickly-produced, excellently edited magazine. I swear, I'm not just saying that--I had last subscribed to RBCC in the late 60's and early 70's; the quality of the magazine has surpassed even those issues, which I remember were quite fine. Keep up the good work.

Kevin Pagan
Box 248
N. Baldwin Station
Baldwin, N.Y. 11510

Dear G.B.,
Here is one fan who definitely wants the "Williamson Collector" to continue. It is an excellent feature in an excellent--and apparently always improving--magazine. I hope all your readers appreciate the usefullness of this very valuable series.
A few suggestions for possible changes in it's format: 1) shorter and simpler outlines of stories--it's artwork that's important; the plot is secondary. The saved space could be used to include more issues and stories reviewed. 2) Try to reprint much more of his artwork (how about one story in each issue of the RBCC?) Reading about Williamson's beautiful work is one thing but seeing it is another.
Wood's World is a wonderful addition. More! For the better comics, I would like to see The SFCA continue to reprint--because of the ever increasing prices--at an accelerated rate, if practical--the best material available. My compliments to you for a good product.

John Kent.

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SHOCK SUSPENSTORIES #12
HAUNT OF FEAR #12
WEIRD FANTASY #13

Scorchy Smith, The Strip That Fame Forgot

by KEITH GEBERS

By 1930, the adventure strip was being spawned. Already Hal Foster's Tarzan had completed a ten-week test run, and several other artists were fumbling with fledgling efforts. But it was the giant Associated Press Newsfeatures Syndicate that was going to launch a full-scale offensive in the area of adventure strips. A.P. cocked their guns and let go with a volley of five daily comics, two of them adventure strips; Dickie Dare by Milton Caniff, and Scorchy Smith.

Scorchy was inspired by the sensational flying exploits of Charles Lindberg and the success of the pulp aviation magazines on the nation's newstands. America was air-happy and the management of Associated Press Newsfeatures wanted to capitalize on this craze through a newspaper strip. Scorchy appeared in most papers for the first time on March 19, 1930, written and illustrated by John C. Terry, who's brother Paul would create Terry Toons for the movies a short time later.

Scorchy started his career as a teen-aged, curly haired pilot who left his big city home to look for a missing aviator pal in the snow bound wilds of Montana. Here Scorchy would spend the better part of four years adventuring with his new-found sidekick, Jake the Wolfhunter. Scorch would fall deeply in love with a rich farm girl named Betty, and although she would have frequent rivals, she remained the female interest during the early years of the saga.

John Terry had a typical art style for the period. The panels were all of a simple crow-quill line and had a rather crude appearance. The only criticism in retrospect is that John C. Terry was far better at drawing Montana horses than airplanes. The planes had sort of a Mickey Mouse appearance, with fuselages bending while in a steep bank and wing and tail surfaces not in proportion to the rest of the craft. Scorchy was represented as the red-blooded All-American boy, and other than that was totally devoid of character.

By June, 1934 it was evident that something was happening to the strip. The art lines became finer, Scorchy looked more like Charles Lindberg than ever, and the airplanes were downright beautiful, scale drawings of real planes like the Lockheeds, Martins and Boeings that were dotting the skies over America. Although the signature of John Terry still appeared, it was evident that somebody else had a hand in the work. Then in August, 1934, the name Noel Sickles replaced Terry's.

Through the work of Noel Sickles the adventure strip reached its first stage of maturity. Sickles had worked with his friend Milton Caniff in an art studio before they both entered comics. Even today, Sickles is regarded as a model and inspiration for other artists. His work is classic. Weeks after he started penning Scorchy he started using Ben Day shading, which is a system of dots to give the art work tone. In linework he aimed for impression rather than total detail, but this gave the strip extra dimension and action. Sickles early work on Scorchy has been described as sketchy but even the critics admit it was excellent.

Noel Sickles created Scorchy for a little over two years, but the strip went through constant evolvement. Scorchy soon no longer looked like Charles Lindberg, and for awhile Sickles even straightened his hero's hair, although it retained a very unruly appearance. Scorch moved away from the image of a true red-white-and-blue boy and matured into a young but hardened soldier-of-fortune; a self-admitted drifter. Betty got tired of waiting for him and jilted him for a gentleman farmer. Scorch shook hands forever with Jake the Wolfhunter, promising someday to return. He never did.

Scorchy teamed up with a former German ace, Hienrich Himmelstoss and globe-trotted through Canada, Asia and Africa. The girls were even cast as being on the rough side. There was Mickey, the tom-boy from Canada, Lloyce the Gaucho Girl with a snapping whip. And for one day's strip in the summer of 1936,Scorchy had a shipboard romance with a nameless girl while he was on his way to Italy to get new plane parts.

Sickles constantly played with the artwork. In the Autumn of 1936 he dropped Ben Day shading and worked with solid line shadows with extremely good effect, still offering suggestion, rather than detail. Scorchy also changed from a thin wiry youth to a tough solid brute. The curly hair with heavy lock hanging over the forehead returned. Strangely enough he was a dead ringer for Pat Ryan in the Caniff strip, "Terry and the Pirates". In fact, they were such dead ringers I, as a small child, used to think they were the same character.

Noel Sickles left the strip to become a commercial artist and magazine illustrator in December, 1936. His replacement was a slightly built, sandy haired youngster named Bert Chrisman. Chrisman's style was similar to Sickles, however he employed greater detail in his backgrounds. Scorchy didn't evolve in character during the Chrisman era, but remained static. The young artist was a Navy veteran and a pilot, and very sensitive. He actually became caught up in the strip, and wanted to live it. He placed Scorchy in China for a series of adventures, and Chrisman became so attached to the Chinese cause against invading Japan he joined Chenault's Flying Tigers. He left the strip to become a war pilot. Then in early 1942, Bert Chrisman engaged a flight of enemy fighters over Burma. Days later his bullet riddled body was found in a rice paddy, his parachute unopened.

In early 1939, Howell Dodd was assigned to do Scorchy, more-or-less as a stop-gap and he lasted hardly a year at the job. Dodd's work remained anonymous, since he did not sign his name to the strip. Although there was no progression in the hero's character, Dodd can still be credited with maintaining the high quality of the strip. However, his rendering of guns, cars and airplanes fell far short of Sickles and Chrisman.

Scorchy Smith was still one of this country's best known strips in 1940, although rival offerings like Barney Baxter, Smilin' Jack and Terry were making definite inroads. However, Skyroads and Tailspin Tommy were rapidly falling off in popularity, so A.P. wasn't presented with any real problem. Following Dodd, the syndicate put young Frank Robbins to work on the strip.

During the Robbins years, from 1940 until mid-1944, Scorchy was to soar to new heights of critical acclaim. Robbins brought a new style to the strip, utilizing the heavy-line approach, drawn with a clotted stub, used so effectively later on his "Johnny Hazard" strip. In the early Robbins' offerings, Ben Day shading was used sparingly, but this soon gave way to the heavy and now famous heavy Robbins' slashes of dark and light. Characterwise, Scorchy changed from a worried and overly conscientious soldier of fortune to a flippant but gutty adventurer. He even smoked cigarettes and enjoyed good food and nice clothes.

During his early panels, Robbins' airplanes were nothing outstanding, but this was to change during the war years, when he developed into one of the world's finest technical artists in the field, even surpassing Caniff in delivering authenticity. His stories were very good, one featuring a Russian girl-pilot Lhassa. Robbins' villains were the best that could be offered, even by today's standards. Fat Baron Von Todt, who captured and tortured Scorch and Lhassa in 1943 was as devious and ugly as any badman that ever appeared in the comics. However, during the war years, those of us who were long time Scorchy fans hoped for a return of Hienie Himmelstoss, who was Scorchy's pal during the mid-1930's. It would have been interesting to see Hienie return as an enemy ace, but unfortunately too many writers had already penned Scorchy, and since Sickles' time, little regard to the past was heeded.

Robbins left the strip in 1944 and the writing passed to Edmund Good. Good's drawing was a little more delicate than Robbins, and storywise he attempted to give Scorchy a little more maturity. Cigarettes gave way to a pipe, and Scorch fell deeply in love with a U.S.O. entertainer named Kathy. They planned to marry but Scorchy kept getting sent to other theatres of action. At war's end, Scorchy finally was mustered out of the Air Force with a head injury.

The hey-day of Scorchy Smith was over. Other syndicates, willing to pay their artists far more than A.P.,had constantly nibbled away at the popularity of old Scorch, and Associated Press had neglected trying to add new papers. One by one many old subscribers were switching to the newer strips.

Well-known cartoonist Rodlow Willard, who had been doing work for the Fiction House comic group, took over the strip in the Spring of 1946. For the first time since Noel Sickles, the comic completely changed complexion. The drawing took on a stylistic naturalism although Scorchy still looked like Scorchy. His characters were more angular. Virtually all links with the past were broken. Kathy made a reappearance in 1949, disguised as an Arabian princess. But when Scorchy tried to pinpoint her identity through a birth certificate, we fans found that she was born in 1932. Now, how could that be? How could she be born in 1932 and be his sweetheart in the war. At war's end she would have been 13-years old. Scorchy Smith a craddle-robber? Never!

In the early 1950's a flying saucer picked up Scorchy and transported him to the planet Astra for a series of adventures. Creator Rodlow Willard was attempting to put new life into the strip and get on the bandwagon of Science Fiction popularity. However, all but the true-blue Scorchy Smith enthusiast began turning away from the strip. Willard's science fiction was several levels below Frazetta's or Williamson's

Rod Willard left Scorchy on Astra in the Autumn of 1953, and for awhile it appeared that R.B. Fuller penned the strip, although there is no documentary proof of this. Fuller had been the creator of the A.P. strip Oakey Doakes, which was a silly little offering featuring Don Quixote characters in a Medieval setting. For a few weeks the comic had the Fuller style artwork of angular characters with skinny legs, and even though the adventures were placed on another planet, hero and villain alike rode horses and wore armour like a 16th Century knight.

Al Hollingsworth took over for a short stint in early 1954. It apparently was a try-out period that just didn't jell. Hollingsworth showed earmarks of being a fair artist for some of the panels showed promise, consisting of fine lines and Ben Day shading. But Hollingsworth just could not draw Scorchy. He finally took to drawing him only from the side view, but our hero looked far out of place with the other characters in the strip. Hollingsworth tried to give Scorch a semblance of reality again by bringing him back to Earth and then assigning him to a U.S. mission to Mars. But at this point, A.P. decided to rejuvenate its comic lineup as a last ditch effort and a new artist was assigned to the strip.

George Tuska was a well established comic book artist before taking on Scorchy in the summer of 1954. He is still very active, doing much work for Marvel. When he took over Scorchy the few oldtime fans felt shouted for joy. Here again was the Scorchy Smith of old. The Sickles-Chrisman-Roddins era was being revived, all dressed up in modern fashion. Tuska was an artist in the classic-adventure mold and brought back the old glamor of Scorch. Maybe his jaw was a little squarer than the old Scorchy, but shades of the old days were there. Scorchy was again the adventure-for-adventure's sake soldier-of-fortune. He fought colorful bearded villains on Mars, he raced powered snow-sleds, and canoed through aligator-infested South American jungle streams.

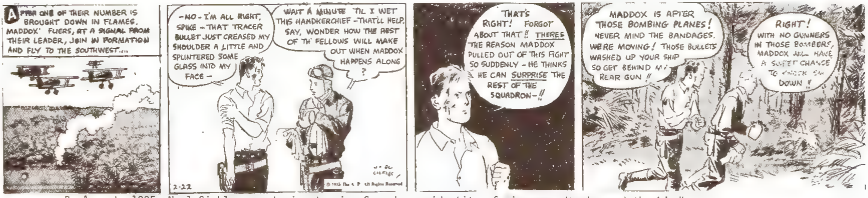
George Tuska stayed with the strip until the Autumn of 1959, fully five years, but A.P. Newsfeatures could now hardly care less about comic strips. Tuska left Scorchy for a short stint on the daily Buck Rogers strip, and John Horris took over the chores on Scorchy. It would seem that there never was a less likely choice than Horris. In the mid-1930's he took over the A.P. daily single-panel "Neighborly Neighbors" which featured a rural philosopher named Horsefeather Peters. When that feature was discontinued in 1954, Horris did a short-lived AP domestic comedy strip, plus some political cartoons.

Horris' Scorchy Smith followed the late 1950-type adventure line. Old Scorch was an outdoor adventurer, somewhat patterned after the movie's Rory Calhoun. The adventures were more like wild goose chases, and although Horris made an honest effort, Scorchy didn't excite anybody.

The strip died in May, 1961. At one time, in the mid-1930's, Scorchy was the king of adventure strips, starring in hundreds of papers in the United States and abroad. For years he was a leader in the pioneer comic book FAMOUS FUNNIES. Gradually, the number of subscribing papers fell off until there was less than a handful. One of the very last was the Grants Pass, Oregon Daily Courier, serving a town of 10,000 people The Courier had carried Scorchy since its beginning. But on May 30, 1961, in a small bold-face box on the front page an item read: "The Courier, in an attempt to upgrade its quality, has decided to discontinue a number of its comic strips. Among them, Scorchy Smith, which will be replaced by Buz Sawyer." And so, after thirty-one years, eleven artists, and hundreds of adventures, Scorchy Smith was laid to rest, the Courier's small notice being his only obituary.

ON PERFECT FORMATION, ARMARA'S TANKS BLOCK THE TAKE-OFF OF THE PLANES, AND THEIR FIRE FORCES SCORCHY AND HIS MEN TO TAKE COVER...!
THEY OUTNUMBER US, SCORCHY - AND OUR SMALL GUNS ARE USELESS AGAINST THOSE TANKS !! DO YOU THINK WE'D BETTER GIVE UP ? WHAT D'YA SAY ?
IT'D BE SUICIDE TO SURRENDER ! THOSE VICTORY CRAZY SOLDIERS WOULD BUTCHER US - WE CAN'T TAME THE SLIPS, BUT WE MAY SAVE OUR NECKS ! PASS THE WORD TO RUN FOR THE STEEL WATER TANK !!
THEY RETREAT TO THE WATER TANK, SENOR -
THAT'S AS FAR AS THEY'LL GET! HAUL OUT YOUR MACHINE GUNS!
BREAK FOR IT BOYS ! - ON TOP OF THE WATER TOWER AND HOLD YOUR FIRE 'TIL THEY CHARGE !
4-3
SCORCHY AND HIS MEN RACE TO THE FRIENDLY HAVEN ACROSS THE RAILROAD TRACKS ...

This was Noel Sickles work in early (April) 1935. The art work is very sketchy, though the detail, technically, is outstanding. Notice the similarity (in the last panel) between Charles Lindberg and Scorchy.


AFTER ONE OF THEIR NUMBER IS BROUGHT DOWN IN FLAMES, MADDOX' FLIERS, AT A SIGNAL FROM THEIR LEADER, JOIN IN FORMATION AND FLY TO THE SOUTHWEST...
-NO - I'M ALL RIGHT, SPUD - THAT TRACER BULLET JUST CREASED MY SHOULDER A LITTLE AND SPLATTERED SOME GLOSS INTO MY FACE -
WAIT A MINUTE 'TIL I WET THIS HANDKERCHIEF -THAT'LL HELP, SAY, WONDER HOW THE REST OF TH' FELLOWS WILL MAKE OUT WHEN MADDOX HAPPENS ALONG ?
2-22
THAT'S RIGHT! FORGOT ABOUT THAT !! THERE'S THE REASON MADDOX PULLED OUT OF THIS FIGHT SO SUDDENLY - HE THINKS WE CAN SURPRISE THE REST OF THE SQUADRON -!!
MADDOX IS AFTER THOSE BOMBING PLANES ! NEVER MIND THE BANDAGES. WE'RE MOVING ! THOSE BULLETS WASHED UP YOUR SHIP SO GET BEHIND W/ REAR GUN !!
RIGHT ! WITH NO GUNNERS IN THOSE BOMBERS, MADDOX WILL HAVE A SWELL CHANCE TO KNOCK 'EM DOWN !!

By August, 1935, Noel Sickles was trying to give Scorchy an identity of his own. He dropped the Lindberg appearance, and Scorch had become a rough-n-tough soldier of fortune. Ben Day shading is extensively used for background, all other detail is merely suggested.

VICTORIOUS IN AN AERIAL BATTLE WITH MASON'S KILLER-PILOT, SCORCHY IS FACED WITH A NEW DANGER- HIS MOTOR MISFIRES--- SPUTTERS -THEN STOPS !
A CLOGGED FUEL LINE !! - SHE'S DEAD, AND I'M OVER MASON'S - WHAT LUCK !!
-THERE'S A SMALL CLEARING - NOT SO GOOD BUT I'VE GOT TO RISK IT !!
12-21
-HERE'S HOPING !!-

Sickles and Chrisman were at their best on air-action scenes. This was also from a December, 1936 strip. In both Sickles and Chrisman strips, action speaks for more effectively than words. The plane was designed by Sickles and called the Scorchy Special. It was also featured in a Charlie Chan strip a short time later by Alfred Andriola.

FILMS FANTASTIQUE

NUMBER TWO

CREDITS

PRODUCER.....HOWARD HAWKS
DIRECTOR.....CHRISTIAN NYBY
SCREENPLAY.....CHARLES LEDERER
MUSIC.....DIMITRI TIOMKIN
MAKEUP.....LEE GREENWAY
BASED ON A STORY BY JOHN W. CAMPBELL, JR.
RELEASED BY RKO PICTURES IN 1951

CAST

CAPTAIN HENDRY.....KENNETH TOBEY
SCOTTY.....DOUGLAS SPENCER
DR. ARTHUR CARRINGTON.....ROBERT CORNTHWAITE
NIKKI.....MARGARET SHERIDAN
DR. VOORHEES.....PAUL FREES
LT. EDDIE DYKES.....JAMES YOUNG
BOB.....DEWEY MARTIN
LT. MACPHERSON.....ROBERT NICHOLS
THE THING.....JAMES ARNESS

by JAMES VAN HISE

In 1951, RKO released what would become the forerunner of not only a cycle of horror movies which would appear virtually one after another throughout the fifties, but would set a high standard for that type of film, utilizing approaches and ideas that would be reused so much in other films and television that they would become cliche'. But cliche' can by no means be applied to Howard Hawks' THE THING FROM ANOTHER WORLD.

THE THING was filmed in 1950 over a period of nineteen weeks. Filming would have taken less time but the outdoor scenes were filmed in Montana and for several weeks it would snow at night but blow away each morning. One scene was filmed outdoors on one of the hottest days of the year. In lieu of snow and ice, photographic solution was used as when it was poured on the ground it glazed over like ice. The scenes inside the arctic base were shot in an old ice house in Los Angeles.

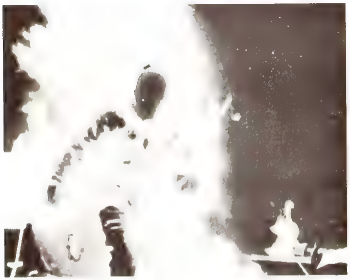
Although THE THING had been preceeded by DESTINATION MOON and ROCKETSHIP X-M, it was the first SF film to feature a monster from outer space and the advertising campaign for it played this angle up enthusiastically. Ads would question "What is THE THING?" and would show only the actors' faces reacting in horror to the creature's appearance. Even the national release publicity such as the posters, stills, etc committed any shots of the Lee Greenway makeup, all the the advertising relying on angle of mystery and suspense that the film itself aimed for and generated.

Although THE THING was based on John W. Campbell Jr.'s story "Who Goes There?" which originally appeared in the August 1938 issue of ASTOUNDING STORIES, this base would better be described as the inspiration for the film as the two are very dissimilar in approach, and in fact if the story were to be filmed as written, it would not be recognized as THE THING FROM ANOTHER WORLD. The similarities lie only in the discovery of a creature from space by the inhabitants of a snowed in polar encampment. The story diverges greatly in that the menace provided by the alien is not in it's physical size and strength, but rather in its ability to, one by one, take on the form of the members of the camp after disposing of them. The tension becomes incredible as it becomes more and more uncertain how many of the men are actually this "thing". In the film, this ability to take on other forms is replaced by the ability to reprodUce intself like a plant, with spores that thrive on human blood. In the film, despite the fact that The Thing arrived on Earth in a spaceship, it is portrayed more as a cunning monster than a being with malevolent intelligence. In the story the creature even builds an atomic generator. In the story, the main fear is that the creature will escape to the outside world where, with its chameleon-like ability, it will keep supplanting human beings and increasing its number until it takes over the world. Thus the tension was not only in the self-preservation of the camp members, but in stopping the creature from escaping, at all costs! In the film, although its ability to reproduce is recognized as a threat, it is looked upon more as a threat to the immediate members of the party as the spores were fed with the blood of two murdered men. Thus in the film, the battle is to keep from being annihilated by this deadly being from Mars, the tension and suspense centering around this. It is the end of the film which plays up what was the secondary fear, that being of invasion from outer space, as the movie's closing lines of "watch the skies" carry the feeling and memory of the dread and horror recently felt, the words instill the chilling feeling that the tense battle just fought and so difficultly won was perhaps only the beginning.

Despite how many times this theme of a monster from space has been used (and VOYAGE TO THE BOTTOM OF THE SEA alone used it so often that they virtually did it to death), THE THING still retains a surprising amount of tension and impact. This is due to the film's excellent pacing and use of surprise as well as suspense. The fact that The Thing is shown very little in the film contributes greatly to its effectiveness. This is because the film capitolizes on man's innate fear of the unknown. When confronted with something fearsome about which little is known, the imagination fills in the details until they are usually much more horrible than the reality. Thus, the glimpses of the Thing are quick and unclear so that the mind imagines it to look much worse than it does. In fact, had The Thing been shown more often and more clearly the films impact would have been reduced sharply for although the alien in the original story is a hulking creature with tentacles and an absolutely nightmarish face, The Thing of the film is very humanoid in appearance, far too human actually as when one has seen the film before and is watching for The Thing's appearance to get a good look at it, what one sees is actually rather disappointing as he is not that fearsome looking. Apparently the decision to change its appearance came about simply

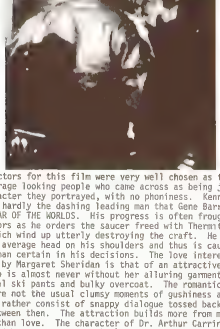
PHOTOS ON OPPOSITE PAGE

UPPER LEFT: The submerged spaceship is discovered trapped in the ice. While measurements are made of its diameter, Captain Hendry and the others examine a fin jutting from the ice while in the background, Scotty snaps pictures. UPPER RIGHT: Back in the base camp they examine the block of ice which holds The Thing trapped inside. Doctor Carrington [just left of center] expresses interest in chipping the ice away from the trapped figure but Captain Hendry vetoes this due to the mistake made when the they tried to free the spaceship with Thermite bombs. MIDDLE LEFT: The scene just following The Thing's startling and unexpected appearance when Captain Hendry had openned an outside door. MIDDLE RIGHT: The tense scene in which The Thing (his approach having been detected by increasing radioactivity) is doused with gasoline and set afire, whereupon he flees howling into the arctic night. LOWER LEFT: (Continuation of middle right). LOWER RIGHT: Captain Hendry and the others prepare for their final confrontation with The Thing.



because this presented too many problems to the makeup man Lee Greenway. It was just too difficult for him to create a costume which would transform a man into a hunched-over anthropoid with three eyes, rubbery hair and razor sharp tentacles. As desireable as this effect would have been, it just couldn't be done now. As it was the makeup was as follows: the head was built from James Arness' forehead up until it was a very smooth, squareish but rounded edge dome. Even though the film was in black and white, the makeup was green. It was darker and more green around the eye sockets. He wore boots which added four inches to his height and rubber hands with reverse claws on the knuckles.

While some horror films rely on surprise to shock, they usually do it in the blatant manner of having something awful suddenly appear and thrust it at the viewer with an extreme closeup. In THE THING this was never done, rather it was done very realistically by having a sustained medium shot in a scene when absolutely nothing is expected, that being when Captain Hendry opens the greenhouse door and there stands the Thing, staring at him. This sequence is extremely well handled as it's the first glimpse of the thing the audience sees and it's in a moment when we're totally unprepared. The reason this works is because the film has slow periods in between the moments of tension and suspense and this scene hits us right when were lulled into a feeling of complacency. The shock transmitted in that moment trancends any that could be experienced in a scene that employs violence for shock effect as this sequence hinged on a sort of reverse build up which required perfect timing.



The actors for this film were very well chosen as they were average looking people who came across as being just the character they portrayed, with no phoniness. Kenneth Tobey is hardly the dashing leading man that Gene Barry was in WAR OF THE WORLDS. His progress is often fraught with errors as he orders the saucer freed with Thermite bombs which wind up utterly destroying the craft. He has a rather average head on his shoulders and thus is cautious rather than certain in his decisions. The love interest provided by Margaret Sheridan is that of an attractive woman who is almost never without her alluring garments of thermal ski pants and bulky overcoat. The romantic scenes are not the usual clumsy moments of gushiness and slop but rather consist of snappy dialogue tossed back and forth between them. The attraction builds more from mutual respect than love. The character of Dr. Arthur Carrington (as played by Robert Cornthwaite) is the original source of the cliche' situation in which while everyone else is trying to destroy the monster to save their own skins, the scientist wants to try and communicate with it and opposes its destruction due to it being an intelligent creature. This idea was used somewhat in WAR OF THE WORLDS but in that case it was a minister who was so lost in his superstition that he believed that more intelligent creatures than man would therefore be that much closer to the creator (sic). It is THE THING though where the cliche' was founded as Carrington is thouroughly dislikeable and is very smug in his belief, even going so far as to jeopardize the others lives to protect the creature.

The character of Scotty, the newspaper man, is also well handled as he is not only the comic relief, but also the one who probes, asking the same questions the viewer himself wants answered. Scotty manages to attain the position of second lead, right after Tobey, as his role is very large and often dominates scenes. The comic relief he provides is not the absurd kind but rather the clever humor of snappy comebacks and quips. He also sometimes functions as straight man as in this scene which takes place right after the first appearance of the Thing outside the greenhouse door when Hendry has managed to shut it on the Thing after severing the creature's arm which it tried to force through the door.

Hendry, "Did you get your picture, Scotty?"

Scotty, "No. You were in the way, and the door wasn't open long enough."

Hendry, "Do you want me to open it again?"

Scotty, "NO!"

More than just a tension and suspense film, it is a film which makes very definite statements, although when made they are done subtly and in scenes which do not interrupt the films main flow, but rather enhance it. Howard Hawks portrays the scientists as being naive in their approach to the problem presented by the Thing, and oblivious to the dangers. Both of these elements are personified in the following scene from the film in which Howard Hawks uses two of the characters to make a statement which together is both subtle yet thoughtful

Carrington, "Knowledge is more important than life. It doesn't matter what happens to us. Nothing counts except our thinking. We've thought our way into nature, we've split the atom!"

Dykes, "Yes, and that sure made the world happy, didn't it!"

But as dislikeable as Carrington becomes, his personality is not a shallow one as his attempts to save the monster come from a genuine belief that it is precious to science. His efforts to find a solution are tireless as he goes without sleep and food until his thinking becomes muddled and his judgment impaired. Howard Hawks apparently had a change of perspective on Carrington from his original concept as in the first draft sceenplay, Carrington is decapitated by The Thing and following its electrocution one of the men states that "both monsters are dead". As it is, we and the others realize Carrington's flaw and thus sympathize when Scotty sends out his radio broadcast which slants the facts of Carrington's death so that he'll remain revered for his past triumphs.

As in most films, there is almost always more footage shot than is used in the final print. In the case of THE THING, the discarded scenes would have made the movie twice as long as it is. Many of the cut scenes showed closeups of The Thing or had it appearing in scenes which are just referred to in the film. Examples are when the Thing escapes from the block of ice. All we see is its shadow and the frightened Barnes fleeing from it. This scene was originally filmed as a long shot with The Thing in camera range. [An interesting note here is that Barnes, the one who was guarding the block of ice and who accidently melted it with his electric blanket, was played by Bill Self who is now head of 20th Century-Fox Television]. There was also a closeup filmed of The Thing's severed hand, with veins protruding from the stump as if it had been torn out by the roots. This scene also had the hand moving by itself in that it tapped its horned knuckles against the table top. There is a reference made to two men The Thing killed in the greenhouse. This scene was actually shot, as The Thing comes upon them, kills them as well as a dog which attacks him, lifts the bodies of the men up by their legs and hangs them on meathooks, whereupon he then bites on of the men in the throat and blood spurts from the wound. Near the end of the film, The Thing cuts the power lines leading from the generator to the rest of the camp. The way this is handled in the film is very effective as it increases the terror of a plotting, malign intelligence. It's fortunate that the actual scene of its cutting the power was excised as it made The Thing appear more brutish than intelligent. This cut scene showed the Thing poke at some wires leading from the generator. It receives a shock, flies into a rage, spots an Air Force man and throws him into the generator, shorting it out.

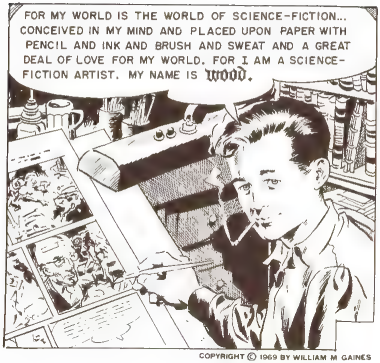
The scene of The Thing's electrocution was filmed by having men of progressively smaller size Arness in makeup as The Thing is supposedly shrinking, finally getting down to a small rubber model which is set ablaze.

THE THING FROM ANOTHER WORLD still remains as one of a handful of SF classics, due mainly to its direction.

Special acknowledgements are extended to Mark Frank for permission to reprint the Jim Danforth illustration from PHOTON #22, which also supplied valuable information for this article. PHOTON is available for $2.00 from Mark Frank, 801 Avenue "C", Brooklyn, New York 11218

The illustrations on this page are interpretations of the Thing as it was originally conceived in John W. Campbell's story "Who Goes There?", the story upon which the movie was based. At left is George Barr's rendering while above is the Thing as pictured by Hannes Bok for the book jacket of the hard cover edition published by Shasta in the forties. Below is a more recent interpretation drawn by special effects wizard Jim Danforth.

WOOD'S WORLD


FOR MY WORLD IS THE WORLD OF SCIENCE-FICTION... CONCEIVED IN MY MIND AND PLACED UPON PAPER WITH PENCIL AND INK AND BRUSH AND SWEAT AND A GREAT DEAL OF LOVE FOR MY WORLD. FOR I AM A SCIENCE-FICTION ARTIST. MY NAME IS WOOD.

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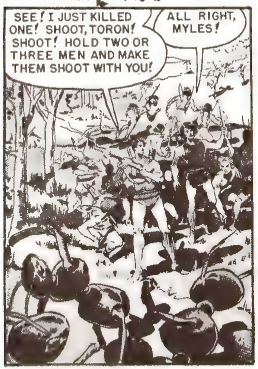
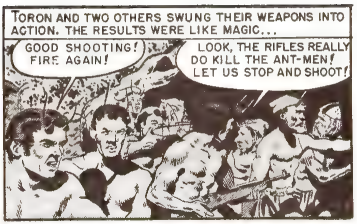
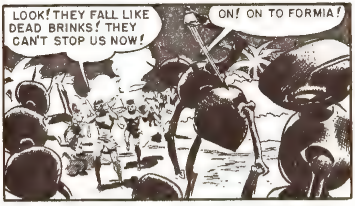
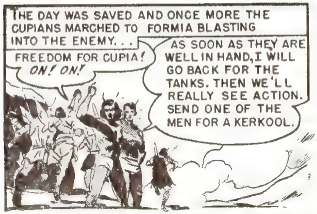
In this section we feature, in serialized form, some of the best Wally Wood non-EC strips. This issue presenting chapter 4 of "AN EARTH MAN ON VENUS", copyright by Avon Publications. The story itself is an adaptation of Ralph Milne Farley's THE RADIO MAN.

Chapter 4


SEE! I JUST KILLED ONE! SHOOT, TORON! SHOOT! HOLD TWO OR THREE MEN AND MAKE THEM SHOOT WITH YOU!
ALL RIGHT, MYLES!


TORON AND TWO OTHERS SWUNG THEIR WEAPONS INTO ACTION. THE RESULTS WERE LIKE MAGIC...
GOOD SHOOTING! FIRE AGAIN!
LOOK, THE RIFLES REALLY DO KILL THE ANT-MEN! LET US STOP AND SHOOT!


LOOK! THEY FALL LIKE DEAD BRINKS! THEY CAN'T STOP US NOW!
ON! ON TO FORMIA!


THE DAY WAS SAVED AND ONCE MORE THE CUPIANS MARCHED TO FORMIA BLASTING INTO THE ENEMY...
FREEDOM FOR CUPIA! ON! ON!
AS SOON AS THEY ARE WELL IN HAND, I WILL GO BACK FOR THE TANKS. THEN WE'LL REALLY SEE ACTION. SEND ONE OF THE MEN FOR A KERKOOL.

IT WAS THEN THAT I GOT THE BAD NEWS...
SIR, I HAVE AN URGENT MESSAGE! THE PRINCESS LILLA HAS BEEN KIDNAPPED FROM KUANA!
WHAT! I'LL RETURN WITH YOU IMMEDIATELY!. TORON, TAKE OVER!
RIGHT, MYLES. GOOD LUCK TO YOU!

SPEEDING BACK TO KUANA I RUSHED TO THE PALACE TO FIND BTHUH IN TEARS...
IT WAS YURI! HE AND SOME OF HIS EVIL ANT-MEN. THEY DRAGGED HER OFF TO FORMIA. HE'LL KILL HER! I KNOW IT!
THAT BRINK WILL PAY FOR THIS WITH HIS LIFE. I'M GOING AFTER HER!

I'LL TAKE THE TANKS AND WE'LL LEVEL THE IMPERIAL CITY OF FORMIA! IF THEY HARM A HAIR OF HER HEAD THEY'LL ALL DIE!
OH, IF ONLY THEY HAD TAKEN ME INSTEAD!
THE TRIP TO THE IMPERIAL CITY WAS MADE IN RECORD TIME AND WE BLASTED OUR WAY THROUGH THE GATES...
HEAD FOR THE PALACE! WE MAY BE ABLE TO FIND OUT WHERE SHE IS, THERE.
FOR LILLA AND CUPIA!
BLAST THEM OUT OF THE WAY! REDUCE THE PLACE TO RUBBLE IF NECESSARY. WE'LL SHOW THEM!
AFTER A BRIEF BATTLE THE ANT-MEN FLED AND WE BURST INTO THE RUINED PALACE. THERE WE FOUND THE BODY OF MY OLD FRIEND DOGGO, DYING.
MYLES CABOT, MY FRIEND, LISTEN! YOUR PRINCESS IS IN DANGER. SHE LIES IN THE DUNGEONS BENEATH THE CITY... UNHH!
DOGGO! DOGGO! I WOULD HAVE GIVEN MUCH THAT THIS DIDN'T HAPPEN.
HE IS DEAD, POOR FELLOW! COME ON! WE MUST FIND LILLA BEFORE IT IS TOO LATE!
FOR HOURS WE SEARCHED THE MAZE OF TUNNELS AND CELLS BENEATH THE CITY. I WAS BEGINNING TO GIVE UP HOPE...
COULD IT BE THAT DOGGO WAS LYING TO ME, PERHAPS THIS WAS TO DIVERT US WHILE THEY TAKE HER SOMEWHERE ELSE.
THERE ARE ONLY A FEW MORE DUNGEONS. LET US SEARCH THEM BEFORE WE GIVE UP.
23

LOOK! LOOK! THERE SHE IS AND STILL ALIVE!
BREAK THE DOOR DOWN! HURRY!
WE WORKED DESPERATELY TO BREAK OPEN THE LOCK, BUT BEFORE WE COULD DO SO.....
MYLES! HELP!
THAT LOCK! GET IT OPEN!
ANOTHER SECOND!
MYLES! SAVE ME! SAVE ME!
BLAST THEM! SHOOT THEM DOWN!
OHH!
SO DIES ANYONE WHO WOULD LAY A HAND ON THE PRINCESS OF CUPIA!
A MOMENT LATER...
I NEVER THOUGHT TO SEE YOU ALIVE AGAIN. WHEN I FIND YURI...
YURI HAS ALREADY PAID FOR WHAT HE DID. HE IS DEAD! THE FORMIANS KILLED HIM WHEN THE ATTACK BEGAN.
I OWE YOU MORE THAN I CAN EVER REPAY, MYLES CABOT, AND SO DOES EVERY OTHER CUPIAN.
MY LIFE IS YOURS, MY PRINCESS.
WITH LILLA SAFE THERE WAS NOTHING MORE TO WORRY ABOUT AND WE ATTACKED IN FORCE. THE FIGHTING WAS SHORT AND SWEET.
GIVE THEM ANOTHER VOLLEY WIPE THEM.
WAIT! THEY SHOW THE WHITE FLAG! THEY SURRENDER!
24

WE ARE FREE AT LAST! AFTER FIVE HUNDRED YEARS CUPIA REGAINS ITS RIGHTFUL INDEPENDENCE!
HURRRAYYY!
HURRRAYYY!
A FEW DAYS LATER ALL OF FORMIA WAS OURS AND THE DEFEATED ANT-MEN MET TO SIGN A TREATY OF PEACE...
AT THIS MOMENT CUPIA TAKES ITS PLACE ONCE MORE IN THE ASSEMBLAGE OF FREE PEOPLES. I AM GRATIFIED THAT IT CAME ABOUT IN MY LIFETIME.
YES, THANKS TO MYLES CABOT.
YOU SPEAK TRULY, MY DAUGHTER.. FOR HIS GREAT AND SELFLESS DEEDS I NOW ELEVATE MYLES CABOT TO PRINCEDOM AND GIVE TO HIM ALL LANDS AND PROPERTY FORFEITED BY THE TRAITOR, YURI!
THANK YOU, YOUR MAJESTY!
HURRAYYY!
IF THERE BE ANYTHING ELSE YOU WANT, SPEAK NOW.
YES, YOUR MAJESTY. THE HAND OF THE PRINCESS LILLA. LONG HAVE I LOVED HER, BUT DARED NOT SPEAK BECAUSE OF HER RANK.
AND I HAVE LOVED HIM.
TAKE HER AND MY BLESSINGS ON YOU BOTH.
MY PRINCESS!
I LOVE YOU!
HURRAAHHHH!
...AND THUS ENDS THE STRANGE MANUSCRIPT OF MYLES CABOT SENT TO EARTH FROM VENUS IN A GOLDEN METEORITE...
A STRANGE STORY, INDEED. BUT SOMEHOW IT HAS THE RING OF TRUTH ABOUT IT.
I THINK THAT WE SHOULD PUBLISH IT FOR ALL THE WORLD TO READ, THAT THEY MAY JUDGE FOR THEMSELVES.
25

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COMIC COLLECTOR'S COMMENTS

BY HOWARD P. SIEGEL

COLUMNIST'S CORNER

Everyone has a personal crusade. Mine is to extract from the comic book publishers a public expression of thanks to fandom for all it has done to further pseudology. Were it not for the interest shown by many, and the efforts exerted by the pioneers, surely no propogation would have taken place in that garden from which the new personnel force in the industry has been harvested. Fandom sowed the seeds, to wit:

SAL AMENDOLA	CARL GAFFORD	MIKE KALUTA	DENNY O'NEIL
DICK BUCKLER	PAUL GULACY	ALAN KUPPERBERG	TOM ORZECHOWSKI
CANNY BATES	STEVE GERBER	PAUL KUPPERBERG	MARTY PASKO
FRANK BRUNNER	FRANK HAMPSHIRE	PAUL LEVITZ	MIKE PLOOG
BERNIE CHAYKIN	TONY ISABELLA	VAL MAYERIK	GREG POTTER
DAVE COCKRUM	KLAUS JANSON	DON MOSKEDOS	WALT SIMONSON
STEVE ENGLEHART	JOE JENKINS	AL MILGROM	ROGER SLIFER
MARK EVANIER	A-1 JONES	STEVE MITCHELL	JIM STARLIN
MIKE FRIEDRICH	JEFF JONES	DON NEWTON	JOE STATON

JAN STRNAD
ROY THOMAS
DUFFY VOHLAND
DAVID WARNER
LEN WEIN
MARV WOLFMAN
BERNIE WRIGHTSON

THIS SPACE RESERVED ALL ALL THOSE
WHO WILL BE JOINING THE RANKS OF
"THE NEW BREED" OF PROS.....

Truly, where would the industry be today if these artists, scripters, editors, letterers were not induced to develop their talents? And the many who did might just as well have applied it to fields other than comic books. I would like to think that their interest, spawned by the many fanzines, cons and personal contacts, turned labors of love into sacrifices which many now endure to achieve their goal; and that these will not be in vain.

The COMIC ART FANS AWARDS, our salute to the pros and fans who have achieved the highest degree of excellence in their particular catagory, will be awarded in 1974 based upon a somewhat new system as mentioned in this column several issues ago. Chairman Tony Isabella has laid out the rules for voting. Once again RBCC is most pleased to contribute space for the purpose of asking all true fans to cast their vote. On the following pages are the ballots and the specifics for casting your selections and mailing to the committee. This columnist asks you to use sound judgement and take time to consider your nominations.

1973 COMIC ART FAN AWARDS INSTRUCTIONS

All selections are for newstand work dated 1973 and for non-newstand work copyrighted or published in 1973. Anything except all reprint work is eligible.

The ballot must be mailed before April 1, 1974.

This ballot is authorized to appear only in a limited number of publications. These are: ROCKETS BLAST-COMICOLLECTOR, THE BUYERS GUIDE, THE COMIC READER, THE MEMORIES FALLS GAZETTE AND THE MEMORIES FALLS GUARDIAN. Only official ballots will be counted. If you do not wish to deface the publication in which the ballot appears, the committee will send you an official ballot by enclosing a self addressed, stamped envelope. Send it to:

1973 COMIC ART FANS AWARDS
c/o TONY ISABELLA
5495 KINGS HIGHWAY #4A
BROOKLYN, N.Y. 11203

This system is to prevent the type of ballot stuffing that occurred last year. Any ballots we receive that are deemed fakes will not be counted.

There is only one ballot this year. Since last year's nominating and final ballot were unchanged in results, the committee opted to reduce its work load and finalize the results quickly by eliminating the nominating ballot.

If enough of you request it, a catagory for BEST INKER will be inserted in the 1974 balloting. Please let us know your feelings on both this and the single ballot system. It will determine the importance of both.

We are also considering the formation of a BOARD OF ADMINISTRATORS for the handling of the awards. Your comments on this idea will also be welcome.

As the current administrator of the awards, TONY ISABELLA is removing himself as a competitor in all catagories. Likewise, the records he maintains, and the ballot count are open for inspection by any or all responsible parties who may wish to double check the results.

Final results will be mailed to the official magazines carrying these award ballots in late April for announcement to fandom. Copies of the results are available to anyone wishing to send a self addressed, stamped envelope to the address listed above.

Thanks for your cooperation and happy balloting.

TONY ISABELLA
Awards Administrator

YOUR SIGNATURE

1973 COMIC ART FANS AWARD BALLOT

SOURCE OF THIS BALLOT

(1) FAVORITE PRO ARTIST: Any artist, based on work published in magazines distributed on the newstand. Inkers, pencillers, colorists are eligible.

(2) FAVORITE PRO WRITER: Any writer, based on work published in magazines distributed on the newstand.

(3) FAVORITE PRO EDITOR: Any editor of a newstand comic.

(4) FAVORITE PRO COMIC BOOK: Any kind - romance, funny animal, etc. Black and white, or color. Definition of "pro" is not that of money making, but of nationwide newstand distribution. Vote for title of comic, not issue number.

(5) FAVORITE NON-NEWSTAND COMIC BOOK: Any comic art which does not appear widely on the newstand. This can be fanzines with much comic art, "undergrounds" or mail order art from pros. Vote for title, not issue number.

(6) FAVORITE COMIC BOOK STORY: Any length so long as it appears in one comic. Only one installment of a serial will be eligible. Stories found in the material in catagory 5 are eligible.

(7) FAVORITE COMIC BOOK CHARACTER: Member of a group, solo character, supporting character, are eligible.

(8) FAVORITE FANZINE: A fanzine is any comics-related, non-newstand publication with any size circulation. Those in catagory 5 are not eligible. Vote by title, not issue number.

(9) FAVORITE FAN WRITER: Scripter, article writer, editor, etc. Base on work not in newstand publications.

(10) FAVORITE FAN ARTIST: Base on work not in newstand publications.

AN INFORMAL HISTORY OF THE PULP MAGAZINES BY RON GOULART (ACE BOOKS NO. 37070, 1973)

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Pulps have become quite fashionable. The plethora of material displayed at the various Cons confirms this. Zines carry at least one article or news item as mandatory fare. If you haven't yet indulged, and would like to become acquainted with the world of the pulps for less than a few dollars, I recommend the subject title, now in paperback form. It was originally published in hardback form by Arlington House as "Cheap Thrills" and does not pretend to be an all inclusive, definitive work on the subject.

I've extracted only certain material, all of which is intended to interest the neophyte. So if Bob Weinberg and company will forgive me, I'll get on with it.....

Goulart credits Frank A. Munsey, a disliked publisher who died in 1925, as the originator of pulp magazines. A telegraph operator in his home town of Augusta, Me., he left there for New York in 1882 while in his late twenties with the desire to add his name to the already prolific field of fiction weeklies which emerged in the mid-1800s. Short of capital, he looked for economies and came up with pulpwood paper, the cheapest type available. Thus, on December 2, 1882, "Golden Argosy - Freighted With Treasures For Boys And Girls" was issued. It was later trimmed down in title to plain "Argosy" and orientated towards the adult. Nevertheless, it was the beginning.

Street & Smith, already an established publishing house since the mid-1800s, followed Munsey into the pulps in 1903 with "Popular Magazine" and thereafter followed with the first "specialized" pulps "Detective Story", "Western Story", "Love Story", Sea Stories" and "Sport Stories". When that last titles showed up in 1923, the dime novels were already gone and the pulpwood magazine was the dominant format for adventure and romantic fiction.

By the anxious 20s, the serialized story, standard until then, diminished in popularity. Generally each issue contained a half dozen short stories and one of two longer pieces or "headliners", totalling as much as 200,000 words per edition!

Depending upon how piqayune the pulp expert intends to be, the adventure hero came to the fore in the late 1800s. Many select Frank Merriwell as the first "Wunderkind", and Gilbert Patten, writing as Burt L. Standish, made Yale and Merriwell the symbol of the clean living, all-americanism. The masked hero began with a relatively unknown character by the name of Jimmy Dale who made his debut in "People's" (changed in the 1920s to "Complete Story". His author was a Canadian named Frank Packard, and Jimmie "skulked through the midnight streets of New York, masked and mysterious. Hunted by the police, actually a man dedicated to justice, he struck swiftly and left behind only a small sticker, the notorious Grey Seal". In everyday life, he was a wealthy playboy, and when he wasn't the Grey Seal, he assumed several other identities. The pattern for the future was set.....

How many of you know the real origin of The Shadow? In the late 1920s, radio executive people wanted someone to read detective stories in a how called "Street & Smith's Detective Story Magazine Hour". James La Curton was the first narrator of this weekly program, and Ruthrauff & Ryan, the ad agency that put the show together, called him "The Shadow". He proved so popular that S&S eventually fictionalized him in the pulps, and the rest is history. The roster of luminaries that portrayed him in both voice and body includes Orson Welles (Agnes Moorehead played Margot Lane), Robert Hardy Andrews and Bret Morrison. In the movies it was Rod La Rocque, Victor Jory and Kane Richmond.

Attempting to get on the bandwagon of success, other publishers initiated their own versions; and S&S went one better by coming out with a near duplicate of their own property in 1936 under the person of The Whisperer. Perhaps the best of the duplicates was The Spider (you will get no arguement on that from "Mr. Pulps", Bob Weinberg). The Phantom Detective, The Black Bat (an early Batman) and The Masked Detective were other take-offs.

The super-hero was here to stay, regardless of whether his superiority was man made or natural. Several unusual members of the former group include Captain Zero who turned invisible at midnight whether he wanted to disappear or not; and Moon Man who donned cape and mask and topped this with a sphere of silver glass. The fair sex was also represented. Domino Lady appeared briefly in the mid-30s in Mystery Adventure Magazine.

In 1912, in London, England, a former bank teller named Arthur Sapfield Ward created Dr. Fu Manchu under the nom de plume of Sax Rohmer. Thus began another facet of the super hero; or, as in this case, the anti-hero. Originally appearing in slick magazines such as Colliers, the evil Dr. made the transition to the pulps without difficulty and set the stage for "The Yellow Peril". Thus, orientals were the personification of evil in pulps, a promotion of which I cringe to come in WW II. And again, others added similar characters to their stable, albeit short-lived ones. Wu Fang and Dr. Yen Sin come to

The pulp magazine was a casualty of WWII. The mystery men, jungle lords, western heroes and WWI air aces didn't fit well in the world as it was after Hitler and Hiroshima. The buying public who still doted on cheap thrills looked for other avenues, and two of the pallbearers were the paperback and the comic book. Both were able to translate all the properties of the pulp in easy to read, illustrative form. Rising production costs and the rightful demands of writers for more money were the other coffin nail carriers. But when one looks back, there is indeed a treasure of material contained in pulps that many later forms of literature, expecially the adventure comics, owe their origin to. The writers who later claimed Pulitzer Prizes, Oscars for motion picture scripts, Book-Of-The-Month Club Awards and TV Emmys not only began their careers with pulps, but many today too young to have worked in that medium still derive their ideas from it. All this is history, and all of it is given brief but succinct coverage in the paperback. Highly recommended if you want the primer for more specific reading on the subject.

****

It always gives me pleasure to tell you about yet, another club or group that has become active in fandom. From Stephen Barrington, president, comes information about the Mobile Panelology Association. Their headquarters, for you area fans who wish (and should) join, is P.O. Box 1912, Mobile, Ala. 36601. Thus far there are 16 members. A good deal of local publicity has been according the MPA by the Mobile Register (the asssociate editor has a subscription to their newsletter) and the TV station, which plans a program on comic art. Assisting Steve with the club bulletins is none other than Stan Blair, FANDOM PROFILEE, and publisher of the Weekly Express chain of zines. As an information center, MPA arvises members when it has learned of a certain title or issue number that collector is looking for; supplies special information and research data to those requesting such; and relases dates for upcoming comics. A mini-Con is planned soon and some members will act as representatives at other Cons, brining back news, copies of comics they have been commissioned to purchase at given prices. And seek to establish an exchange of correspondance between theirs and other groups in other parts of the country. Some excellent ideas and services. The MPA got started when Steve Barrington was the subject of an article in the Mobile Register. The title was, "Local Youth Collects 4,750 Comics". This led to inquiries from others, who wished to get acquainted with Steve. A chain reaction which created the necessary manpower to build the MPA. The ages of the members range from 12 to 23. They are planning several publishing projects in the future. And so the roster grows! "The Gang", "The Mobsters .....and the MPA.

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Does any science fiction buff know the meaning and/or origin of the words "GRACKLE BORGWARD"? There's a wise guy from Purdue University refuses to enlighten "The Gang".....

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COMING NEXT ISSUE: FANDOM PROFILE: our own Jim Van Hise; book review: Jim Harmon's Nostalgia Catalogue; Special feature: A tour of NPF's new offices personally conducted by former TCR editor and present NPF associate editor under Joe Orlando, Paul Levitz; another Willard Harrison Word Search puzzle, this one on super villains; Minor League Super Heroes; Commercial ads containing comic characters; and the usual and unusual stuff.....

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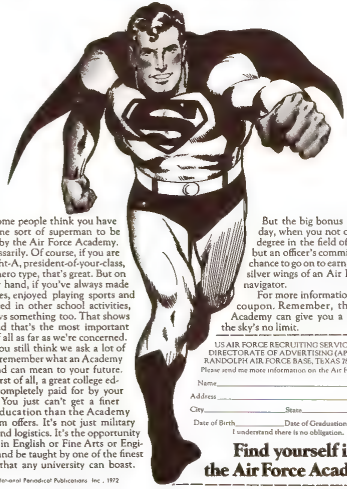
This being typed on December 6th, but not printed and mailed until some time in January, belatedly, may I wish all of you a HAPPY HOLIDAY SEASON AND BEST WISHES FOR A HEALTHY, HAPPY PANELOLIGICAL 1974.....

Air Force Academy requirements do not demand that you be able to leap tall buildings in a single bound.

(Of course, it wouldn't disqualify you.)



Some people think you have to be some sort of superman to be accepted by the Air Force Academy. Not necessarily. Of course, if you are the straight-A, president-of-your-class, football-hero type, that's great. But on the other hand, if you've always made good grades, enjoyed playing sports and participated in other school activities, that shows something too. That shows desire, and that's the most important quality of all as far as we're concerned. Now if you still think we ask a lot of you, just remember what an Academy backgound can mean to your future.

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BADDIES QUIZ

Find the 68 super-villains hidden in the puzzle! Capture them all and turn over to the police!

AMAZO
APOKOLIPS
BLOB
BRAINIAC
CAPTAIN COLD
CATWOMAN
CHRONOS
COBRA
DARKSEID
DR. CYBER
DR. DOOM
DR. LIGHT
DR. POLARIS
ECLIPSO
EEL
EGO
ELECTRO
FELIX FAUST
GLADIATOR
GLOB
GREEN GOBLIN
GRODD
HEAT - WAVE
HOOK
JOKER
KAHN
KANJAR RO
KILLER SHARK
KLAW
KRANG
KRAVEN
LOKI
LUTHOR
MAGNETO
MAHDARIH
MING
MR. HYDE
MR. MIND
MODOK
MORBIUS
MORDO
MYXYPTLK
OWL
OX
PENGUIN
PLUTO
PROF. ZOOM
PUPPET MASTER
RED SKULL
RHINO
RIDDLER
ROMAN
SAUMAN
SAURON
SHARK
SINESTRO
SIVANA
SPARRO
TIME TRAPPER
TOAD
TOP
TRICKSTER
ULIK
ULTIMO
ULTRON
UMUS
VULTURE
ZERO

C	H	R	O	N	O	S	L	K	O	G	R	O	T	A	Y	D	A	L	G
S	Q	R	O	M	I	T	L	U	R	W	D	A	M	A	M	D	N	A	S
A	L	E	E	N	E	R	T	E	T	A	Y	D	U	I	N	O	K	C	P
U	T	D	P	P	A	S	E	D	C	H	R	A	O	X	O	L	A	A	R
R	S	C	O	F	P	E	G	V	E	L	O	S	K	R	T	H	M	P	O
O	U	K	O	C	G	A	C	A	L	L	I	R	E	P	G	C	C	T	F
H	A	U	L	O	K	O	R	W	E	R	M	P	Z	L	G	A	L	A	Z
I	F	L	B	A	B	A	T	T	U	M	A	Y	S	W	M	I	O	I	O
U	X	L	L	R	W	V	O	A	E	Z	K	O	X	O	A	N	B	N	O
G	I	C	A	E	U	I	P	E	T	M	A	S	T	E	R	I	C	C	H
N	L	O	U	L	I	K	V	H	O	A	I	B	R	H	K	A	O	O	N
E	E	M	T	V	R	H	Y	D	E	N	T	E	E	T	R	R	L	S	
P	F	L	O	E	E	C	O	A	J	D	B	V	K	U	R	B	H	D	I
C	R	H	D	O	N	K	E	S	F	A	A	C	O	A	I	O	A	T	R
E	S	U	H	I	D	G	T	O	D	R	O	M	J	U	O	O	H	E	A
I	T	S	M	J	K	R	A	L	K	I	A	N	S	K	T	G	I	M	L
H	A	M	A	Z	O	C	D	M	A	N	A	V	I	S	I	N	P	R	O
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N	O	R	T	L	U	R	E	B	Y	C	H	R	D	I	E	S	K	R	A	D

It was no stroke of marketing genius, but rather economic necessities that have determined the new packaging format of comic books. I can think of three major factors that have been responsible for the 50¢-60¢-$1.00 "super" sized magazine started by NFP in 1972. The first cause is one that has had national adversities on all manufacturing industries - the paper and pulp shortage. Environmentalist lobbies have successfully enacted legislation that has forced the closing of paper mills not equipped with necessary waste disposal machinery. Rather than spend millions of dollars to alter existing pulp mill facilities, companies have simply closed them down. Those that remain in production have shifted product lines to the more profitable (and expensive) grades of paper. The paper comic magazines are made of is low grade, low profit margin material. Thus, publishers are on allotments equal to their previous year's useage. This means that **poor** selling titles will be removed. Why waste precious paper? Take the best features and place them elsewhere as filler to make a good title a better one.

The second economic necessity has to do with retail merchandising. Comic books have become low profit items taking up valuable space in the local outlets. The retailer has run out of room on his racks for comics, B&W slicks and the like. This is being passed back to the distributor who in turn has told the publishers that a critical space shortage exists. The 100 titles must be cut back considerably. Two, three, four 20¢ titles will be combined in some fashion.

ACBA and the emergence of an independent force of artists, writers and letterers have boosted rates to a deserved all time high. Publishers have never been known as generous employers to begin with, so the war of nerves with the almighty buck as the prize, persists. One weapon the publishers use is the reprint. And we all know that reprints make up 100% of the total product on the newstands today. Some are successful because they were strong contenders in the first place. Others are meeting their deserved doom. The DC experiment in late 1972 and 1973 was a failure. Doom Patrol, Metal Men, Boy Commandos and the like were unacceptable to the new generation of young buyers. Marvel somehow continues to hang in their with their reprints, but for how long is a question.

These three factor; a paper shortage, retail problems and insurmountable costs were present in Great Britain in the late forties and early fifties. Their temporary difficulties were solved by a 100 page collection of DC stories. So one might call it an instance of repetition. The new format being fostered by NFP will be one to watch. It may be the package for many years to come.

PERSONAL NOTES: Several former FANDOM FACTILES that I haven't heard from in quite some time: Larry Herrnon, Mike Nolan, Felix Mine, Howard Keltner, Dale Manesis. A post card would be appreciated you guys. It's been a long time!

I was a little disappointed in the first TCH issue emanating from the team of Jerry and Mike, the Menominee Falls Gazette publishers. It lacked the little subtleties and use of adjectives that showed up in Paul Levitz' editorship. While the facts were there, the were presented in a cut and dried manner. If TCH is going to turn into an outline for NFPG material, with little in the way of side info, I shall be keenly disappointed.

LAUGH KIND SIR

"Laugh kind sir, your mirth is well deserved".....in this case the "sir" is Bill Gaines. The very forces that spelled death to his EC Publications empire are now, in themselves, facing the same fate. One has to only look at recent issues of Shadow, Swords & Sorcery, Adventure Comics starring The Spectre, and the plethora of Warren, Skywald and Marvel b&w to realize that the Comics Code Authority has succumbed to the pressures of the times. Sex and the bare bosom are facts of life. If used and shown with taste, they can be things of beauty. The latin and Fillipine artists, and those now exerting their talent in foreign countries, have proven that with their unique styles and understanding of this delicate subject matter, praise, not flack, is the result. A more mature buying audience exists today. The major publishers found that out and have catered to their needs in pursuit of a fiscal profit margin. They had, and have, no intentions of letting a now pseudo governing body stop them in today's economic market. Since the days of Judge Landis, the status of major league baseball has been one of a controlled commissioner. It is the same with the CCA regardless of what officialdom says. I think that the majority of fandom condones this dynamic change. It is not compensation but realization that values and society have changed. If the product was in the same plane as the filth and base garbage that came from the twisted fare of Crumb, Kitchen and Co., I would be one of the first crusaders against it. Instead, the product is aesthetic and believeable. I predict that a new set of bylaws will be issued by the CCA out of necessity; or a new police system for, by and supported among the publishing houses will be forthcoming. An ombundesman will create a rating system similar to that used by the motion picture industry. Symbols on the front cover will allert the parents or the young consumer as to the type of material inside every comic book or picture-story magazine so that there can be no claim of superficial packaging. I also predict that in the long run, the public will still favor Mom, America and apple pie in their comic magazine tastes. Long after the nudity, Roman orgy, sanctimony and fanfare have become passe', the cowboy, detective, super-hero, space explorer and magician will still be in comic art vogue.

MAIL DEPARTMENT

To ELLIE HOLZMANN of Effrats, Pa.: No Ellie, the paperback editions of The Avenger are not reprinted verbatum from the pulps. They are edited as witnessed by No. 18, "Death In Slow Motion". A reference is made to a famous New York Street as Avenue of the Americas. Prior to 1948, it was called 6th Avenue. "Death In Slow Motion" was published in 1941. The sad part about The Avenger series is that as of this writing (December 2nd), there are only 11 more issues to go!

DAVID EVANETZ of Warminster, Pa. has done some more newspaper watching and sent me an article from a Sunday magazine section about toys, premiums and nostalgia collecting. Fellow RBCC staffer and expert REX MILLER was sent a photocopy for his library.

BILL MURRAY of No. Quincy, Mass. and I have had a running exchange of correspondance regarding Doc Savage and my last article about The Man Of Bronze. Bill has done a lot of reading and research on this Street and Smith hero. For LARRY BRNICKY and other D.S. aficionados, his address is 334 East Squantum St., No. Quincy, Mass. 02171 in case you would like to exchange expertise.

LEVRITT HISCOX, JR., Clay Westbury, N.Y. asks about possible winners of the pro and fan awards for 1973. The only thing I will commit to Lev is that many of the pros working exclusively on B&W titles will be very much in contention. Previously, the only scripters and artists thought of by fandom were those working on the conventional form of comics - color and CCA controlled. Many of the guys at Marvel are rooting for MARV WOLFMAN. One I can guarantee won't be voted for by the same bunch is JOE BRANCATELLI.

Mail from "THE GANG" is plentiful. There will be a wholesale get-together at the January Creation Con. Those still living in the Illinois-Indiana area will be coming in for this one!

DON NEWTON and this horrible columnist appear in an upcoming Charlton Baron Weirwulf two pager in caricature form. Issue, title and date not yet set. Don and BRUCE HAMILTON are working on a secret project that is high class stuff.

WILLIAM G. LAKS of Poughkeepsie, N.Y. agrees with my "Open Letter To Infantino" letter last ish. I disagree with your putting The Shadow in the same catagory tho Bill. I think DC has done one heck of a good job, as issues #1 and #3 bear out. The artwork however, is spotty in many panels and could use some improvement, but no fault can be found with O'Neil's scripting. It should earn him another CAFA award.

BOB LAYTON, editor of C.P.L. and illustrious "Gangster" advises that he is moving to E. Liverpool to apprentice himself to Dan Adkins in an effort to move into the pro ranks. Bob and JOHN BRYNES did a nice job on an Animal Man takeoff using the enormous body and face of their leader.

My first mail from that gallant nation of Israel.....DANIEL MEYEROWITZ, writing from a suburb of Jerusalem tells about the British version of the Star Trek strip that G.B. ran a few years back in a solo appearance. Published weekly and in color, interested readers can write to Tower House, Southampton Street, London, England WC2E-9JX. Dan must have been thrilled with the ST cover we ran last issue.

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SWORD AND FANTASY

GATHERED IN THIS GIANT 56 PAGE DELUXE EDITION IS A COLLECTION OF SOME OF THE BEST SWORD AND FANTASY ART THAT HAS EVER BEEN PUBLISHED. REPRINTED HERE (MOSTLY FROM OUT OF PRINT MATERIAL) ARE EXAMPLES BY THE GREATEST COMIC ARTISTS OF ALL TIME. PRINTED THROUGHOUT ON HEAVY HIGH QUALITY 100 POUND COATED PAPER, THIS COLLECTOR'S EDITION IS QUALITY PERSONIFIED. AND, IN ADDITION, IT FEATURES A FULL COLOR FRONT COVER BY RICHARD CORBEN, A FULL COLOR BACK COVER BY BERNI WRIGHTSON, AND A GIANT FULL COLOR CENTER-SPREAD BY ROBERT KLINE. IN ALL HONESTY, DO WE REALLY NEED TO DESCRIBE IT FURTHER? RIGHT NOW YOU ARE PROBABLY SAYING, "MUST BE ANOTHER $5 BOOK." HOWEVER, THE PRICE FOR THIS DELUXE EDITION OF "SWORD & FANTASY" IS ONLY $3.00 PER COPY OR 3 COPIES FOR ONLY $7.50. AND, ALL COPIES WILL BE SHIPPED IN HEAVY CARDBOARD "STAY FLAT" MAILERS, AT NO ADDITIONAL COST. IF YOU WANT YOUR COPY SHIPPED BY FIRST CLASS MAIL, ADD $1 EXTRA PER COPY. SEND TO: THE SFCA, 9875 SW 212 STREET, MIAMI, FLORIDA 33157

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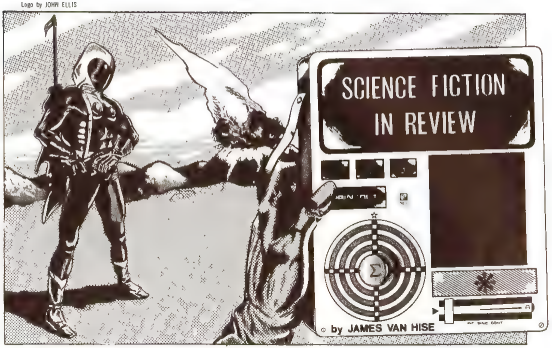

FRANKENSTEIN: THE TRUE STORY [TV movie broadcast Nov. 30 & Dec. 1 on NBC]

This new film version was specially promoted as being an adaptation that remained true to Mary Shelly's original novel, although even from the TV spots I saw for it beforehand I could tell that there were departures. As it turned out it was no closer to the novel than any of the previous adaptations have been, and in fact it is considerably further away than even the Boris Karloff versions. There were so many new characters added and revisons made that no more than two scenes remain even similar to the book. Even though taken as it is it had some good acting and very effective scenes, it was overlong, the plotting being too plodding. What did help it overcome this drawback though is that it was very lavishly produced, attaining the marvelous period feel with costuming and excellent location photography. Plus, it was done with film, not with that horrible video-tape such as the previous ABC (and even more ineptly adapted) version was. Video-tape hampers dramatic productions in that one cannot suspend disbelief as everything looks so obviously just like what it all is...a sound stage. Atmosphere of any effectiveness is impossible to attain. But the new NBC version did definitely achieve a fine atmosphere, primarily in the second half when the monster was deteriorating in appearance and during the scenes of the creation of the woman (those being far more effective in fact that the scenes of the monster's creation). Definite power was attained in the scene when the monster broke into the ball and tore the head off the female creation. It was done very effectively and I'm surprised the network even let them do this as it was a bit more violent than usual TV mayhem. There was also fine atmosphere on the ship sequences, especially when it was heading for the North Pole. Only two things marred this flow; when James Mason was struck by lightning and had the flesh blasted from his bones (that was a bit too hard to swallow) and the absurd ending when Frankenstein walks happily into the cave with his monster as the ice cascades down on them. He seemed to rather quickly have forgotten that it murdered his wife. It made for a very weak finish. Sadly, some of the best and most interesting acting came from David McCallum who was unfortunately killed off half way through the first part. Something I wish would have been explored more in it was James Mason being able to contact David McCallum's intelligence in the monster by hypnotizing it. So even though this production was far from what it was promoted to be, it still had some very fine moments and was an admirable presentation.

WESTWORLD [movie] - I have never been much of a fan of the work of Michael Crichton as he entered SF through the back door (through his book THE ANDROMEDA STRAIN whichs fails both as SF and good writing). Crichton obviously knows lattle about SF and has displayed his ignorance by saying that "SF writing is pretty puerile" and that there's about as much good SF in films as there is in writing. I could go on for several pages over that statement but Crichton's own words indict him far more than anything I say about those words could.

This film marks Crichton's debut as director and screenwriter (he didn't adapt THE ANDROMEDA STRAIN for film which is why it worked better than the book did) and to an extent he is successful in both catagories. He directs the film with the idea very consciously in his mind that this is a film. The openning scene of the speeding landscape reflected on the silver surfaces of the hovercraft pilot's glasses is very effective, and is obviously done by a director trying to achieve good visual effects although hampered by a small budget. The slimness of the production values is largely gotten around except in special effects, of which there are very little. Even the hover craft is only shown when landing in close shots from different angles and this even is unconvincing. Cinematically, though, Crichton does achieve some fine sequences, primarily those when Yul Brynner is shot as they are finely directed and very realistic. Where the movie really falls down is in the plot. It moves very sluggishly for the first two-thirds of the film, the only memorable scenes being those in which Yul Brynner is shot. The plot, that being the malfunction of all the robots, unfolds very slowly, too slowly, while it is intermixed with dull scenes of robot prostitutes, a barroom brawl and a jail break, all just filling out the story but advancing it at a snail's pace. Only the final third of the film in which everything breaks down and Richard Benjamin has to outsmart the robot to stay alive is interesting. Mostly, the fact that the film takes place in a resort with sections duplicating three historical periods all manned by perfect robot immitations of people, is used only to exercise cliche's from those kinds of stories, primarily westerns in the Westworld section. The SF element is played down and exercised too little while the fact that there's western, midieval and Roman settings are exercised too much. If it wasn't for the sequences with Yul Brynner, the film would have sustained only minimal interest.

MERRY CHRISTMAS

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by RAYMOND MILLER

f.b.c.c.

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PLEASE READ THE SPECIAL ANNOUNCEMENT ON THE LAST PAGE OF THIS COLUMN.

ME:Robert Sayer (lod). Regarding your question on Mickey Mouse. Schultz Magss says the story "The House of the Seven Haunts" starring Mickey was serialized in WALT DISNEY COMICS & STORIES #107 Aug. thru #111 Dec., 1949.

MICHEAL GOTO...BERKELY, CALIF.

Q. I have wrapped my comics in plastic bags which I bought in a grocery store. Is this a good way to protect my comics? Where can I get Mylar sheets?

A. Yes this is a good way to protect your comics. You can also buy plastic comic bags from a number of people. Check the ads in RBCC. You can get them from the S.F.C.A. also. Check the ad on page 24 of RBCC #103. As for mylar sheets.. try stationary stores.

Q. What artists did most of the artwork for EC's love and romance comics?

A. The art in EC's love comics: MODERN LOVE; A BOOK A GIRL...ROMANCE; SADDIE ROMANCES- was mostly by Al Feldstein, Johnny Craig, and Graham Ingels.

Q. Will Walton and J. Fasano did some stories in a coverless love type comic I have which is probably an early 1950's title. Can you tell me the name of the publishing company they worked for?

A. During this period Jerry Fasano worked for Prize, Quality, Gleason, and Eastern Color. Walton worked for both Prize and Gleason.

C. KRAFCHAK...BUFFALO, N.Y.

Q. Who did the art on Rat Mastereon #3 May-July 1960 for Dell?

A. Can anyone answer this?

Q. Same goes for Zane Grey's STORIES OF THE WEST #92 Sept-Nov., and Maverick #10 May-June. First was 1957 and latter in 1960. Both Dell.

A. Again, does anyone know?

Q. How many issue of ZORRO were published? Who were the publishers, writers and artists?

A. I don't know about the writers or artists, but Dell issued 14 issues in it's color series and 15 issues in it's regular ZORRO COMIC between 1949 and 1961. Gold Key issued 9 ZORRO'S (Walt Disney) from 1965-1968.

JON GOLDING...FRESNO, CALIF.

Q. I noticed in an old RBCC an ad for a contest about drawing super heroines for a Carsine. Was it ever published and how can I obtain an issue?

A. Check page 90 of RBCC #105.

HELP READERS: I'd like to do an index on DOUBLE COMICS. Anyone having any, would you please copy the contents and list the year it was published and send it to me: Raymond.

ME: Joseph Trioschi's question in RBCC #104: Gerry Monaghan says your AMAZING MAN COMIC with A-Man in "Crypt of the Living Corpses" is #22 May, 1941. And for Steve Rowe (104): Your EXCITING COMIC is probably #45 or 46 since I have 42-44 and 47 and none has the text story "The Young Cashier".

For Dale Lee Coovert from Gary Sassaman:
Filler art for "WHICHING HOUR #1 looks like George Tuska to me.
Gold Key's BENEATH THE PLANET OF THE APES was drawn by A. Giolitti who does TUROK and STAR TREK. TARZAN text art looks like Manning and Jesse Marsh.

BARBARA L. BEEBER...JOHNSTOWN, PA.

Q. I have a 1950 first edition of a GASOLINE ALLEY COMIC by Star Publications. The cover on the inside has the introduction. The cover is completely off but otherwise everything is there. What is it worth?

A. This book is worth $2.50-$3.00 in good condition.

MIKE GOODSELL...DENNY, N.J.

Q. In what issue of ACTION COMICS did the story "Supr. Superman" Appear?

A. ACTION #205 June, 1955.

C. In what issue of WORLD'S FINEST did the tale "The Three Super-Magicians of Bagdad" appear?

A. This was "The Three Magicians of Bagdad" and the issue was #79 Nov.-Dec., 1955.

Q. What mid-50's issue of ADVENTURE COMICS featured the Superboy tale "The Junior Jury of Smallville"?

A. ADVENTURE #213 June, 1955.

Q. BATMAN GIANT #187 featured a story titled "The Batman of Tommorrow", which was apparently a sequel to another story (see page 52, panels 2-6). Do you know where this earlier story appeared?

A. The story "The Batman of Tomorrow" was originally in DETECTIVE #216. It could have been the sequel to "Batman in the Future" from BATMAN 59.

Q. In the late 50's, Jack Kirby was the artist on The Green Arrow in ADVENTURE COMICS. There was two-part story, in consecutive issues, which depicted giant archers from another dimension. What two issue were these?

A. That two-part story was: "Mystery of the Giant Arrows" in ADVENTURE #252 Sept. 1958 and (Part two) "Prisoners of Dimension Zero" in #253 Oct. 1958.
Most of the above answers came from Don Rose who adds: Jack Kirby did Green Arrow in ADVENTURE #250-256 (July 1958-Mar. 1959) which included the origin of Green Arrow in "Green Arrow's First Case" in #256.

Station Break

"I told you it wasn't a bird!"

The above cartoon was sent in by C. Krafchak.

JON D. PERSHOUR...ALEXANDRIA, VA.

Q. I recently obtained a hard bound copy of: "The Illustrated Tarzan Book" #1 picturized from the novel "Tarzan of the Apes" with 300 pictures. The book is in fine condition with cover, color illustration and 300 black and white illustrations by Hal Foster. Copyrighted 1929 by Edgar Rice Burroughs, Inc. and published by Grosset and Dunlap by arrangement with Metropolitan Newspaper Service and Famous Books and Plays Inc. There is no original price on the cover. The cover shows a young looking Tarzan coming to the rescue of a fair maiden held by a snarling ape. Could you give me the current value of this book?

A. No I can not. But the 1937 Dell Black and white #5 TARZAN OF THE APES, which reprinted all 300 illos from the book plus added something like 60 more illos is currently going for over $140 so your book would be worth a lot more.

QUESTION:Can anyone describe the stories that appeared in CAPTAIN AMERICA #1 and send the list to me?

QUESTION: What was in MARCH OF COMICS #1-10 and 38?
Which issue of LIFE (1946) were the results of Al Capp's Lena the Hyena contest published?

SAY COMET...SAY ANYTHING, CAPT.

Q. Could you locate the cameraman that appeared in INSIDE TIN CAN #2?

A. The cameraman that appeared in "INSIDE TIN CAN" was The Blue Beetle #1, The Green Lama #1, The Lynx #1, The Shadow #2, and he took #1.

Q. Who drew Dr. Archibald Ravenel in TOP COMICS?

A. It was in issue #7.

Q. Who were the artists who did Daredevil in SILVER STREET COMICS?

A. In our opinion they were Orlando Woolfolk. Bob Wood, Don Rico became the artist around #10 or 11 and did the remaining issues.

Q. How long did Dr. Occultic last in SENSATION ?

A. It was in 1-6#.

Q. What issues of JUMBO COMICS did the character Lightning appear in?

A. He was in issues 35-41.

L. MAY...FIELD, VIRGINIA, QUOTE

• I think of such a handsome collection of "Thrilling Detective" stories that was published in 1940 by Dunsley L. Leon Co. It's called simply DETECTIVE STORIES. George Delaman and it is in vertical, wood shape. An idea what it's worth?

A. Today by artists on other Dunsley Leon books I'd say around $4.

ALAN...CHE...LONDON, ENGLAND

• Your science is the first Superman newspaper sequence (the four-page origin) and what would it be worth?

A. I would'nt have the least idea. Since this was reprinted in CAPTAIN GEORGE'S COMIC WORLD #7 I figure a lot of fans have it.

Q. Did the serialization of "Mark of the Sea" by Elmer appear in FACE (the American overseas newsstand) before or after it's appearance in JUMBO?

A. Tone of the Seas started in FACE vol. 2 #1 (Nov. 1937) and ran for 12? issues at the rate of one page per week.

• Is Pimpotta over to work in JUMBO COMICS [illegible] ?

A. No. [illegible]

The following is an article I ran across, in of all places, in the middle of a soft core girlie magazine which came out in the late sixties. I thought some of you western fans might enjoy reading it.

TOM MIX & TONY....

"Mama! Mama!
Mother rushed out of the kitchen of our apartment on Kingsley Drive and Hollywood Boulevard as I slammed the door behind me

Mother, sighing her relief, tried to wipe the damp excitement off my cheeks and forehead with a handkerchief

That's wonderful, Raymond. But don't get so upset. You won't sleep a wink tonight

I caught my breath as if it were a butterfly.

Imagine playing with Tom Mix and Tony—the wonder horse. Mama does Tom really talk.'

Mother directed me to the kitchen and opened the ice-box

I don't know. But you sit down and drink a glass of milk. Where's your father?"

"He had to go back to the studio. He let me off to tell you the big news

The milk cooled my hot throat. I stared out of the window and down Hollywood Boulevard where a red street car was swinging by. The year was 1917 and anything could happen and I was a little part of it I looked across the street through the olive grove where we played Indians. I could almost see Tom galloping out of the trees on Tony

Mama, does Tom really do all those stunts'

Mother ran water into the empty milk frosted glass

Why, of course. Tom never uses a double.

She wiped the glass. A sunbeam caught in it like an angry spider But I listened to mother

"Raymond, as a great privilege to work with Tom Mix. I'll never forget the day I did a bit in one of his pictures

She sat beside me

"It was just before you and your father signed up with the Fox Keddies' Company. A thunderstorm and a bolt of lightning started a fire on the roof of the stage in which we were shooting. While everyone else just stood around staring, Tom grabbed an axe and ladder and climbed up and hacked out the burning timbers

The gooseb umps on the back of my neck were the biggest I'd ever felt

"Tom Mix is worthy of every little boy's admiration because he is just as much a hero off the screen as on You see, Tom has been a Texas ranger, a Rough Rider under Theodore Roosevelt, one of our presidents, and fought in wars in the Philippine uprisings and rebellions in China Even as a boy in El Paso, Texas, where he was born, he was a Range Rider

Our first day on "Six Shooter Andy," starring Tom Mix and Tony Us kids, Lewis Sargent, Thelma and Beulah Burns, Buddie Messenger, Vivian Planck and—me sat on the steps of the Dry Goods and Drugs set like it was going to be the Fourth of July all talking at once

Lewis said

'Bet Tom makes his entrance standing on Tony's back'

Buddie said

'And shooting four guns like this was one'

Thelma said

"Does Tony really talk'

I said

"Good as us"

Vivian and Beulah just giggled

Ward Lascelle the assistant director, walked over and checked our names off the call-sheet

Buddie said

But its a real show when Tom rides on the set, huh?"

Mr. Lascelle smiled

"You kids are plenty excited about working with Tom, aren't you?"

We all grinned

"Well, if you want to be the first to see him come in you just sit right here and watch that gate at the west end of the lot Tom always comes through that gate raring to go before the camera

Lewis said

'You mean, he don't make up at the studio'

Mr. Lascelle shook his head

No! Tom He makes up at home Tony too Tom says he has all that time to get into the mood of the sequence Tony too"

As we exchanged looks Mr Lascelle smiled kind of funny to himself

You just stay right here and you won't miss Tom"

I wondered why Papa didn't make me up at home

The morning sun burned hot on our benches Dust was wind-swept down the street Riders exercised their horses Lots of talk Lots of waiting Lots of watching

Lewis looked at his watch We always wondered how Lewis got that watch But he never would tell us He didn't seem so much older Of course, he was 11 years old

If Tom doesn't show up pretty soon we'll have to start school "

Buddie said

"I'm skipping

Vivian jumped up squealing

The gateman's opening the gate'

We all jumped up I shaded my eyes staring at the big gate swinging open It was hard to see for the sun but we saw hand after hand waving A big roar Lake one of those wind machines they used in storm-scenes then dust tumbling all over everything. A loud grinding screech The dust settling And there—we couldn't believe our eyes—standing right before us—the biggest, longest whitest, shiniest automobile we'd ever seen

We looked at each other Ques tions popped in our heads None out of our mouths. We just stared Must be a false alarm. Tom Mix wouldn't ride in an automobile, even one as slick and big as that

The door by the driver's seat curved out and a tall, handsome man dressed in a cowboy outfit slid down behind the wheel and the red leather seat

Smiling and nodding the cowboy walked around to the rear of the car where a trailer was hooked on And looking almost as expensive as the auto Our hearts sank when we saw a horse standing in the trailer Couldn t be Tony! Tony wouldn't ride in a trailer

The man lifted the gate off reached up and took the reins in his hands The horse whinnied, his head jerking up, the sun red-pencilling his sorrel neck We still couldn't believe it But when the horse stepped down and we saw the white sox on his hind legs we knew he was Tony

Lewis said

I still don't believe it If he's Tom Mix, he'll ride Tony, not lead him

I don't know whether the man heard Lewis, but doffing his stetson and smiling only as Tom Mix smiled, the most terrific cowboy in the world swung up onto Tony's back And horse and man seemed to turn into one as they slowly cantered past our open mouths to where the camera was being set up

Lewis, who was the oldest, sighed out loud

"Gee, sometimes movies can be awful disillusioning."

A tragic irony was the death of the most terrific cowboy in the world in 1940 while driving one of his custom built cars outside Florence, Arizona The horns he always had mounted on his radiator lay in the shattered dust, the only unbroken reminder of his western tradition

"Mama tomorrow I start work ing with Tom Mix Imagine Tom Mix! The most terrific cowboy in the world!

The following is a letter I received from John Pierce..

John Pierce
66 W. Holly Ave.
Columbus, Ohio 43204

Dear Raymond,

Many thanks to you and Fred for all the information on the CAPTAIN MARVEL STORYBOOKS, my most seught-after items. Trying to acquire them has netted me several old Fawcett comics as alternates, and very nice ones too, but still I long to see these STORYBOOKS. In the meantime, I encourage their reprintine in every letter I write to E. Nelson Bridwell and Carmine Infantino.

Before I begin this round of questions, here are some bits of information. Some or none may be new to you, but I submit it nevertheless:

1. Last summer, in place of the Saturday evening NBC TV program EMERGENCY, there was an unsold pilot episode for a series called JARRETT, starring Glenn Ford. The plot revolved around a search for the lost book of Adam and Eve (a spurious counterpart to the Book of Genesis in the Old Testament). However, the villain was also a comic collector, who had many old comics, and even reproductions of recent DC covers, done in glass or plastic, suspended from the ceiling. (Included were a Tarzan cover and the Superman-Star Sapphire cover, plus a Deacon.) By his own admission, he had "everything from the earliest classics to the latest UNDERGROUNDS--I even have ZAP #6 and the FABULOUS FURRY FREAK BROTHERS." But Ford as Jarrett proved his mettle when he said, "Do you have CAPTAIN AMERICA #1?" This episode must have been written by a comics fan, for who else would have such information? Besides that, the comics involvement did not serve to advance the plot, only to occupy time (which is perhaps why the show never sold).

2. C.C. Beck writes that he may be reinstated at DC, as both artist and writer. In my opinion, Schwartz should stay out of things and let Bridwell (who's really doing all the editorial work anyway), who was a Captain Marvel fan during the forties, run the show. Beck agrees that "Bridwell is probably more valuable as assistant---doing all the work---than if he were put in charge of things." O'Neil (the most ever-rated writer in the history of comics, in my opinion) should be confined to Batman scripts, letting Haggin and Beck be the writers, or perhaps Bridwell and Beck. Perhaps as teacher---which also Beck's replacements, Kurt Schaffenberger (a fine fellow) or Bob Oksner---who could tighten up the work and add a little background, might help matters. (Again, my opinion.) Lastly, Schaffenberger covers might help distinguish buyers a bit easier than Beck's covers--although the first three covers of SHAZAM! were magnificent.

3. Some time ago, a reader asked you which issues of FAWCETT'S FUNNY ANIMALS contained Heppy stories. You said perhaps the first 50. I can definitely state that #49 did NOT contain Heppy, but #48 did have him, both on the cover (along with his co-stars) and in the lead feature. So evidently #48 was his last appearance in FFA, unless he reappeared sometime subsequent to #49. I have FFA #52 and 53 with Heppy in them, but these are black-and-white British editions, so the numbering may not correspond to the American numbering system--in fact, it probably doesn't.

4. The piece on England's comic history in the latest RBCC (page 50) contains a slight error, in that the younger edition of Britain's Marvelman was called YOUNG Marvelman, not Marvelman Junior. His change word, predictably, was "Marvelman," rather than "Kimeta," but his writer(or writers)was evidently clumsier than even Captain Marvel Jr.'s, for (in the stories I have) he frequently says his own name--evidently aloud--without changing.

So much for all my globe-destroying information. On to my questions:

1. I have the following stories (among others) in British reprint editions of CAPTAIN MARVEL JR. Can you tell me where any of them originally appeared? (I have listed British issue number, and copyright date as given for the material in the comics themselves.)

a. Those three stories between in Vol. 1 10 and were copyrighted 1950. Captain Marvel Jr. Meets Crime Wave, CM Jr. Finds the First Civilization, and CM Jr. and the Strange Band of Patche Life.

B. These from Vol 1 #19 copyrighted 1945. Jr. battles a more realistic sadist Sivana, who robs others of their strength. Very realistic art, looks like it contains a lot of Mboy stats. This story involves a phony treasure hunt on a jungle island.

c. These from Vol 1 #20. CM Jr. Battles the Ice Monster and CM Jr. and Sivana Jr.'s Dream Pow. Copyrighted 1950.

A. Someone else will have to identify these as the first story in #19 is the only one I can identify. It is from CM Jr. 4 Feb. 1945 and is titled "Pills of Peril". At least I think it is. Sivana invented pill called "Mimmives" which robbed people of their strength, including Jr. No Robo. Know. It is all Al Carreno.

Q. With that in mind, who did Kurt Schaffenberger begin drawing the Marvel Family?

A. Again, I don't know. It's around 1949.

Q. Can anyone supply me with xeroxed copies of the covers to any of these? CAPT. MARVEL ADV. 84,85, WHIZ 99, MARVEL FAMILY 26, MASTER 10, 95 and CM ADV 56?

A. I can't.

Q. Who drew the 1950 one shot CAPTAIN MARVEL AND THE GOOD FOR OF LAW?

A. Anyone have the answer?

Q. What can you tell me about CAPTAIN MARVEL AND THE RETURN OF THE SCORPION, including size of the book and name of the artist?

A. This was Fawcett's version of a BLB and were called Dime Action Book. There were four in all. The other three had BOLDEGAN, MIGHTY LAD, and SPY SMASHER. They were about 4 by 6½ inches, contained 192 pages with 95 full page illos. I don't know who did the art.

MAY YOU BE BLESSED WITH PEACE AND CONTENTMENT

on Christmas Day

AND ALL THROUGH THE NEW YEAR

Raymond L. Miller
RD #1 Box 131-C
Creekside, Penna. 15732

MYSTERY IN SPACE index

#37	Apr.-May 1957	cover: G. Kane	
	"Secret of the Masked Martians"*	a: S. Greene & J. Giunta	6 pages
	"The Greatest Thrill on Earth"	a: C. Infantino	6 "
	"One-Way Ride to Eternity" (S.C.)	a: G. Kane & B. Sachs	6 "
	"21st Century Hercules"	a: S. Greene	6 "
#38	June-July 1957	cover: G. Kane	
	"The Canals of Earth"*	a: S. Greene & J. Giunta	6 pages
	"The Man who Beomed a World"	a: C. Infantino	6 "
	"Trail of the Glowing Atoms" (S.C.)	a: G. Kane & B. Sachs	6 "
	"The New Year's Eve of 2000 A.D."	a: S. Greene & B. Sachs	6 "
#39	Aug.-Sept. 1957	cover: G. Kane	
	"Sorcerers of Space"*	a: S. Greene & J. Giunta	6 pages
	"Solar Olympics of 3000 A.D."	a: C. Infantino	6 "
	"Through the Time Barrier" (S.C.)	a: G. Kane & B. Sachs	6 "
	"The Great Space War Fluff"	a: S. Greene & B. Sachs	6 "
#40	Oct.-Nov. 1957	cover: a wash by G. Kane	
	"Riddle of the Runaway Earth"	w: O. Binder; a: S. Greene & J. Giunta	6 pages
	"Secret of the Star Warriors"	a: M. Sekowsky	6 "
	"Interplanetary Speedway" (S.C.)	a: G. Kane & B. Sachs	6 "
	"Lifeboat in Space"*	w: J. Broome; a: C. Infantino & J. Giunta	6 "
#41	Dec. 1957 - Jan. 1958	cover: G. Kane	
	"The Miser of Space"*	a: C. Infantino	7 pages
	"The Planet That Advanced Backwards"	w: B. Finger; a: S. Greene & B. Sachs	6 "
	"The Anti-Gravity Man" (S.C.)	a: G. Kane & B. Sachs	6 "
	"Vacation on the Moon"	a: C. Infantino	6 "
#42	Feb.-Mar. 1958	cover: G. Kane	
	"Secret of the Skyscraper Spaceship"*	a: C. Infantino	7 pages
	"Kail Order to the Stars"	a: S. Greene	6 "
	"Follow the Space-Leader" (S.C.)	a: G. Kane & B. Sachs	6 "
	"The Dual-Identity World"	a: S. Greene	6 "
#43	Apr.-May 1958	cover: G. Kane	
	"Invaders from the Space-Satellites"*	w: G.F. Foxj a: C. Infantino & J. Giella	8 pages
	"Charades on the Moon"	a: S. Greene	6 "
	"Menace of the Space-Nectar" (S.C.)	a: G. Kane & B. Sachs	6 "
	"Planet of Doomed Earthmen"	a: S. Greene	6 "
#44	June-July 1958	cover: G. Kane	
	"The Amazing Space Flight of North America"*	a: S. Greene	8 pages
	"Menace of the Falling Moon"	a: J. Giunta	6 "
	"Earthman, Go Home"	a: C. Infantino	6 "
	"Riddle of the Glowing Space-Cabby" (S.C.)	a: G. Kane & B. Sachs	6 "
#45	Aug. 1958	cover: a wash by G. Kane	
	"Flying Saucers Over Mars"*	a: C. Infantino	12 pages
	"The Luxury Limousine of Space" (S.C.)	a: G. Kane & B. Sachs	6 "
	"The Amazing Trial of Mark Gordon"	a: M. Anderson	6 "
#46	Sept. 1958	cover: a wash by G. Kane	
	"Mystery of the Moon Sniper"*	a: C. Infantino	11 pages
	"The Devil's Island of Space"	w: Joe Millard; a: F. Anderson	8 "
	"Search for a Star" (S.C.)	a: G. Kane & B. Sachs	6 "

MYSTERY IN SPACE index

#47	Oct. 1958	cover: G. Kane	
	"Interplanetary Tug of War"*	a: M. Sekowsky	10 pages
	"Surprise Package Planet"*	w: G.F. Fox; a: M. Anderson	9 "
	"The Riddle of the Rival Space-Cabbies" (last S.C.)	a: G. Kane & Sachs	7 "
#48	Dec. 1958	cover: G. Kane	
	"Secret of the Scarecrow World" *	a: C. Infantino	9 pages
	"Amazing Mirages of Space"	a: M. Anderson	8 "
	"The False Face Planet"	a: M. Stallman & J. Giunta	8 "
#49	Feb. 1959	cover: G. Kane	
	"The Sky-High Man"*	w: O. Binder; a: M. Sekowsky & J. Giella	9 pages
	"The 24,000 Hour Day"	w: O. Binder; a: M. Stallman & J. Giunta	8 "
	"Dummy That Saved the Earth"	a: C. Infantino	8 "
#50	Mar. 1959	cover: G. Kane	
	"The Runaway Space-Train"*	w: J. Broome; a: S. Greene & B. Sachs	10 pages
	"Earth... Condemned World"	w: O. Binder; a: J. Giunta	8 "
	"Riddle of Asteroid 879A"	w: O. Binder; a: F. Giacoia	8 "
#51	May 1959	cover: G. Kane	
	"Battle of the Moon Monsters"*	a: C. Infantino	9 pages
	"The Man Who Discovered the "Earth""	w: O. Binder; a: M. Stallman & J. Giunta	8 "
	"Lighthouse of Space"	a: M. Sekowsky	8 "
#52	June 1959	cover: G. Kane	
	"Mirror Menace of Mars"*	a: M. Sekowsky	9 pages
	"The Man Who Met Himself"	a: M. Stallman & J. Giunta	8 "
	"Parade of Planets"	w: O. Binder; a: F. Giacoia	8 "
#53	Aug. 1959	cover: (Adam Strange) G. Kane	
	"Menace of the Robot Raiders"* (Adam Strange = A.S.)	w: G.F. Foxj a: C. Infantino & B. Sachs	10 pages
	"Prisoner of the Electric Eye"	w: J. Broome; a: G. Kane & F. Giacoia	6 "
	"Earth's Secret Space War"	a: J. Giunta	8 "
	also: a one-shot letters page concerning A.S.'s "SHOWCASE" appearances.		
#54	Sept. 1959	cover: (A.S.) G. Kane	
	"Invaders of the Underground World"*(A.S.)	w: G.F. Foxj a: C. Infantino & B. Sachs	9 pages
	"Amazing Ark of Space"	a: S. Greene & J. Giunta	8 "
	"Riddle of the Counterfeit Earthman"	w: O. Binder; a: G. Kane & B. Sachs	8 "
#55	Nov. 1959	cover: (A.S.) a wash by G. Kane	
	"The Beast from the Runaway World"* (A.S.)	w: G.F. Foxj a: C. Infantino & B. Sachs	9 pages
	"The Day the Earth Surrendered"	a: M. Sekowsky	6 "
	"Behind the Space Curtain"	a: S. Greene	10 "
#56	Dec. 1959	cover: (A.S.) G. Kane	
	"The Menace of the Super-Atom"* (A.S.)	w: G.F. Foxj a: C. Infantino & M. Anderson	9 pages
	"Raiders of the Waterless World"	w: J. Broome; a: G. Kane & M. Anderson	8 "
	"Super-Cook of Space"	w: J. Broome; a: M. Sekowsky & B. Sachs	8 "
#57	Feb. 1960	cover: (A.S.) G. Kane	
	"Mystery of the Giant Footprints" * (A.S.)	w: G.F. Foxj a: C. Infantino & B. Sachs	9 pages
	"The Living Statues of Venus"	a: M. Sekowsky	8 "
	"Secret of the Strange Satellite	a: M. Anderson	8 "

MYSTERY IN SPACE index

#58 Mar. 1960 cover: (A.S.) G. Kane
"Chariot in the Sky"* (A.S.) w: G.F. Fox; a: C. Infantino & B. Sachs 9 pages
"The Dancing Trees of Polaris-Seven" a: G. Kane 8 "
"The Amazing Journies into Space" a: S. Greene 9 "

#59 May 1960 cover: (A.S.) G. Kane
"The Duel of the Two Adam Strangers"* (A.S.)
w: G.F. Fox; a: C. Infantino & B. Sachs 9 pages
"Terra of the Spaceways" w: J. Broome; a: G. Kane & M. Anderson 8 "
"Glory Ride to Pluto" w: J. Broome; a: S. Greene 8 "

#60 June 1960 cover: (A.S.) C. Infantino
"The Attack of the Tentacle World"* (A.S.)
w: G.F. Fox; a: C. Infantino & B. Sachs 9 pages
"Doom Bombs from Jupiter" a: G. Kane 8 "
"Mystery of the Synthetic Man" a: S. Greene 8 "

#61 Aug. 1960 cover: (A.S.) C. Infantino & M. Anderson
"Threat of the Tornado Tyrant"* (A.S)
w: G.F. Fox; a: C. Infantino & B. Sachs 9 pages
"The Sleeping War" a: G. Kane 8 "
"Escape from Earth" w: J. Broome; a: M. Anderson 8 "

#62 Sept. 1960 cover: (A.S.) C. Infantino
"The Beast With the Sizzling Blue Eyes"* (A.S.)
w: G.F. Fox; a: C. Infantino & B. Sachs 9 pages
"The Magic Lamp from Space" w: G.F. Fox; a: M. Anderson 8 "
"Trapped by Telepathy" a: S. Greene 8 "

#63 Nov. 1960 cover: (A.S.) C. Infantino
"The Weapon that Swallowed Men"* (A.S.)
w: G.F. Fox; a: C. Infantino & M. Anderson 9 pages
"Mutiny in High Space" a: S. Greene 8 "
"Quest of the Star-Flowers" w: G.F. Fox; a: M. Anderson 8 "

#64 Dec. 1960 cover: (A.S.) C. Infantino
"The Radio-Active Menace"* (A.S.)
w: G.F. Fox; a: C. Infantino & M. Anderson 9 pages
"The Day the Earth Dyed"* a: M. Anderson 8 "
"The Luckiest Man in the Solar System" a: S. Greene 8 "

#65 Feb. 1961 cover: (A.S.) C. Infantino
"The Mechanical Masters of Rann"* (A.S.)
w: G.F. Fox; a: C. Infantino & M. Anderson 9 pages
"Weapon of the Great Brains" a: S. Greene 8 "
"Our Home Is in the Stars" w: G.F. Fox; a: C. Infantino & B. Sachs 8 "

#66 Mar. 1961 cover: (A.S.) C. Infantino
"Space Island of Peril"* (A.S.)
w: G.F. Fox; a: C. Infantino & M. Anderson 9 pages
"Beauty and the Robot" a: M. Sekowsky 8 "
"Who Caught the Loborilla?" (first Star Rovers) w: G.F. Fox; a: Greene 8 "

#67 May 1961 cover: (A.S.) C. Infantino
"Challenge of the Giant Fireflies"* (A.S.)
w: G.F. Fox; a: C. Infantino & M. Anderson 9 pages
"Language-Master of Space" a: S. Greene 8 "
"Mystery Message from Fort Nova" a: G. Kane 8 "

MYSTERY IN SPACE index

#68 June 1961 covers (A.S.) C. Infantino & M. Anderson
"The Fadeaway Doom"* (A.S.) (first appearance of the Dust Devil)
w: G.F. Fox; a: C. Infantino & M. Anderson 9 pages
"The Sleeping Peril of Mars" a: S. Greene 8 "
"Capt. Mahoon's Space-War" w: G.F. Fox; a: M. Sekowsky & M. Sachs 8 "

#69 Aug. 1961 covers (A.S.) C. Infantino & M. Anderson
"Menace of the Aqua-Ray Weapon"* (A.S.)
w: G.F. Fox; a: C. Infantino & M. Anderson 9 pages
"Duel of the Star Illusions" a: M. Sekowsky 8 "
"What Happened to Virtus-X?" (Star Rovers) a: S. Greene 8 "
w: G.F. Fox; a: S. Greene
Also: first regular S.F. page

#70 Sept. 1961 covers (A.S.) C. Infantino & M. Anderson
"Vengeance of the Dust Devil"* (A.S.) (return of the Dust Devil
w: G.F. Fox; a: C. Infantino & M. Anderson 9 pages
"The Million Year Volution" a: C. Infantino & M. Anderson 8 "
"The Crawling Man in Space" a: S. Greene 8 "

#71 Nov. 1961 covers: (A.S.) C. Infantino & M. Anderson
"The Challenge of the Crystal Conquerors"* (A.S.) first time-quarter
w: G.F. Fox; a: C. Infantino & J. Giella 15 pages
"The Last Space-Man" a: S. Greene 10 "

#72 Jan. 1962 NOW 12¢ covers: (A.S.) C. Infantino & S. Greene
"The Multiple Menace Weapon"* (A.S.)
w: G.F. Fox; a: C. Infantino & M. Anderson 15 pages
" comes Trap for Earth" w: G.F. Fox; a: S. Greene 10 "

#73 Feb. 1962 covers (A.S.) C. Infantino & M. Anderson
"The Invisible Invaders of Mars"* (A.S.)
w: G.F. Fox; a: C. Infantino & J. Giella 15 pages
"The Treasure-Ship of Space" w: G.F. Fox; a: S. Greene 10 "
Also: Inside-front-cover: the cool off explanation of the price-hike

#74 Mar. 1962 covers: (A.S.) C. Infantino & M. Anderson
"The Mysterious Mount Everest"* (A.S.)
w: G.F. Fox; a: C. Infantino & M. Anderson 15 pages
" Here is the Paradise of Space"* w: G.F. Fox; a: S. Greene 10 "

#75 May 1962 covers: (A.S.) C. Infantino & M. Anderson
"The Planet That Gave Up Terrestrial"* (A.S.) (Dust-Devil's Return)
(first full length novel) w: G.F. Fox; a: C. Infantino & M. Anderson 24 pages

#76 June 1962 covers: (A.S.) C. Infantino & M. Anderson
" Millions of Spiritual Beings"* (A.S.)
w: G.F. Fox; a: C. Infantino & M. Anderson 15 pages
"The Paradise of Space"* w: G.F. Fox; a: S. Greene 10 "

#77 July 1962 covers: (A.S.) C. Infantino & M. Anderson
"Up-End Planet"* (A.S.) w: G.F. Fox; a: C. Infantino & M. Anderson 15 pages
"Star Rovers -- Jesus' Second Visit"* (A.S.)
w: G.F. Fox; a: S. Greene 10 "

#78 Aug. 1962 covers: (A.S.) C. Infantino & M. Anderson
" Shadow People of the Cliffs"* (A.S.)
w: G.F. Fox; a: C. Infantino & M. Anderson 15 pages
" Menace to the Stars" w: G.F. Fox; a: S. Greene 10 "

#79 Nov. 1962 cover: C. Infantino & N. Anderson (A.S.)
"The Metal Conquerer of Rann"* (A.S.)
w: G.F. Fox; a: C. Infantino & N. Anderson 15 pages
"The Phantom Spaceman" w: G.F. Fox; a: S. Greene 10 "

#80 Dec. 1962 cover: (A.S.) C. Infantino & N. Anderson
"The Deadly Shadows of Adam Strange"* (A.S.)
w: G.F. Fox; a: C. Infantino & N. Anderson 15 pages
"Who Saved the Earth?"(S.R.) w: G.F. Fox; a: S. Greene 10 "

#81 Feb. 1963 cover: (A.S.) C. Infantino & N. Anderson
"The Cloud-Creature That Terrified Two Worlds"* (F.S.)
w: G.F. Fox; a: C. Infantino & N. Anderson 25 pages

#82 Mar. 1963 cover: (A.S.) C. Infantino & N. Anderson
"World war on Earth and Rann"* (F.S.)
w: G.F. Fox; a: C. Infantino & N. Anderson 16 pages
"The Planet Patrol Peril" a: S. Greene 9 "

#83 May 1963 cover: (F.S.) C. Infantino & N. Anderson
"The Emotion-Master of Space"* (A.S.)
w: G.F. Fox; a: C. Infantino & N. Anderson 15 pages
"Who Went Where — and Why?" (F.S.) w: G.F. Fox; a: S. Greene 11 "

#84 June 1963 cover: (A.S.) C. Infantino & N. Anderson
"The Powerless Weapons of Adam Strange"* (A.S.) (re-return of the last Devil)
w: G.F. Fox; a: C. Infantino & J. Giella 15 pages
"The Alien Earthmen" a: S. Greene 10 "

#85 Aug. 1963 cover: (A.S.) C. Infantino & N. Anderson
"Riddle of the Runaway Rockets"* (A.S.)
w: G.F. Fox; a: C. Infantino & N. Anderson 15 pages
"Next Year -- Andromeda" w: G.F. Fox; a: S. Greene 10 "

#86 Sept. 1963 cover: (A.S.) C. Infantino & N. Anderson
"Attack of the Underworld Giants"* (F.S.)
w: G.F. Fox; a: C. Infantino & J. Giella 15 pages
"When Did Earth Vanish?" (S.R.) w: G.F. Fox; a: S. Greene 10 "

#87 Nov. 1963 cover: (Hawkman) N. Anderson
"The Super-Brain of Adam Strange"* (A.S.)
w: G.F. Fox; a: C. Infantino & S. Greene 12 pages
"Amazing Thefts of the Law Gang"* (Hawkman & H.M.) N. Anderson 13 "

#88 Dec. 1963 cover: (A.S.) C. Infantino & N. Anderson
"The Robot-Wraith of Rann"* (A.S.)
w: G.F. Fox; a: C. Infantino & S. Greene 13 pages
"Topsy-Turvy Day in Midway City" (H.M.) a: N. Anderson 12 "

#89 Feb. 1964 cover: (H.M.) N. Anderson
"The Super-Motorized Menace"*(H.M.) a: N. Anderson 12 pages
"Siren of the Space-Ark" (A.S.) w: G.F. Fox; a: C. Infantino & Greene 13 "

#90 Mar. 1964 cover: (A.S.) C. Infantino & N. Anderson
"Flaerts in Peril"*(A.S. & H.M.)
w: G.F. Fox; a: C. Infantino & N. Anderson 25 pages

#91 May 1964 cover: (A.S.) C. Infantino & N. Anderson
"Puzzle of the Perilous Prisons"* (A.S.)
w: G.F. Fox; a: C. Infantino & N. Anderson 15 pages
"The No-More Planet" a: S. Greene 10 "
** with t is issue dies the Box-Infantino era of Mercury also the I. M. name disappears since the editors knew they wouldn't receive such more favorable mail...

#92 June 1964 cover: (Space Ranger)
"The Alien Invasion from Earth" (A.S.) a: L. Elias 12 pages
"The Alien Archer"* (Space Ranger = Sp.R.) " "

#93 Aug. 1964 cover: (Sp.R.)
"The Convict Twins from Space" (A.S.) a: L. Elias 12 pages
"Captives of the Space Giant"* (Sp.R.) " "

#94 Sept. 1964 cover: (Sp.R. & the "Future Man")
"The Riddle of the Two Solar Systems"* (Sp.R. & Fut. Man) a: L. Elias 25 pages

#95 Nov. 1964 cover: (A.S.) L. Elias
"The Moon Tyrannies of Callisto" (Sp.R.) 12 pages
"The Hydra-Head of Outer-Space"* (A.S.) a: L. Elias 12 "

#96 Dec. 1964 cover: (Sp.R.) J. Purcell
"The Coins That Doomed Two Planets" (A.S.) a: L. Elias 13 pages
"The Mystery of the Billion-Dollar Beasts"* (Sp.R.) a: J. Purcell 12 "

#97 Feb. 1965 cover: (Sp.R.) L. Elias
"The Secret of the Jinxed Moon" (Sp.R.) a: J. Purcell 12 pages
"The Lay Adam Strange Vanished"* (A.S.) a: L. Elias 13 "

#98 Apr. 1965 cover: (Sp.R. & A.S.) L. Elias..."split" cover scene
"The Giants of the Cosmos"* (A.S.) a: L. Elias 13 pages
"The Return of Barrel of Gallon" (Sp.R. & Future Man) a: J. Purcell 13 "
Warrok is the villain in both stories this issue...

#99 May 1965 cover: (Sp.R.) J. Dillon & C. Infantino
"The World Destroyer from Space" (A.S.) a: L. Elias 12 pages
"The Living Robots"* (Sp.R.) a: J. Purcell 13 "

#100 June 1965 cover: J. Dillon & C. Infantino
"The Beast of Alanna" (A.S.) a: L. Elias 8 "
"The Planet Collectors" a: J. Purcell 8 "
"The Secret of the Double Agent"* a: S. Kane 8 "

#101 Aug. 1965 cover: C. Kane
"The Valley of 1,000 Doons" (Sp.R.) a: J. Purcell 9 pages
"Zerri-Zo -- Interplanetary Clown" a: L. Elias 7 "
"Space Baby"* a: S. Kane 8 "

#102 Sept. 1965 cover: (Sp.R.) L. Elias
"The Robot World of Ancient Rann"* (A.S.'s last Time) a: L. Elias 16 pages
"Operation Robot" a: S. Kane 9 "

#103 Nov. 1965 cover: (Ultra) L. Elias
"The Billion-Dollar Time-Capsule" (last Sp.R.) a: J. Purcell 9 pages
"The Zebra-Men" a: C. Infantino 8 "
"Ultra, the Multi-Alien"* (origin Ultra) a: L. Elias 8 "

MYSTERY IN SPACE index (finale)

#104	Dec. 1965	cover: (Ultra) [illegible]		
	"The Plutonian Who Plundered Planets"* (Ultra)	a: L. Elias	17	pages
	"The World of the Jabberwock"	a: [illegible] Bailey	7	"
#105	Feb. 1966	cover: (Ultra) C. Infantino & V. Anderson		
	"The Energy Eaters of Arous"* (Ultra)	a: L. Elias	16	pages
	"The Riddle of the Captive Asteroids"	a: [illegible] Bailey	7	"
#106	Mar. 1966	cover: (Ultra) V. Anderson		
	"The Outlaw Ultra"* (Ultra)	a: L. Elias	16	pages
	"Nightmare on Asteroid Arack"	a: J. Sparling	8	"
#107	May 1966	cover: (Ultra) C. Infantino & V. Anderson		
	"Ultra -- the Split Multi-Alien"* (Ultra)	a: L. Elias	16	pages
	"The Weirdies of Mist Valley"	a: [illegible] Bailey	7	"
#108	June 1966	cover: (Ultra) V. Anderson		
	"The Invasion of the Colossal Creatures" (Ultra)	a: L. Elias	16	pages
	"Special Delivery to Rhea"	a: Wurs Jones	9	"
#109	Aug. 1966	cover: L. Elias		
	"The Satellite Hotel That Vanished" (Ultra)	a: L. Elias	11	pages
	"Secret of the Sky Doll"		10	"

and now for the big finish...

#110	Sept. 1966	cover: (Ultra) V. Anderson		
	"The Last Hero of Tlute"* (Ultra)	a: [illegible] Elias	11½	pages
	"The Doom-Dragon Asteroid"		10	"

- CLE -

AN IMPORTANT MESSAGE FOR READERS OF RBCC AND THIS COLUMN.

As most readers know, I've been doing this column for a number of years now. But all good things must come to an end. After much thought, I've decided to give up this column. There are a number of reasons which I'll not go into except to say the old eyes aren't what they used to be and a touch of arthritis in some fingers doesn't help much either. However I know that this column is quite popular and I don't like to see it fold so am going to ask if there is anyone who would be willing to take over INFORMATION CENTER. If you are interested, please drop me a line and I'll help you get started. This doesn't mean I'm dropping out because I'll give all the help I can to whoever succeeds me as well as the addresses of my main contacts. So I hope someone is interested enough to want to tackle this column. I've even been approached to run INFO CENTER in The Buyers Guide as well as in RBCC. However, the person who replaces me can work that out for himself. It was fun but I can't keep it up. I will not say goodbye because I still hope to make the pages of RBCC off and on. Till next issue...

Raymond Miller

YOU SAW IT ON THE COVER OF AN ISSUE OF RBCC, A CLASSIC SCENE FROM THE GOLDEN AGE OF COMICS, DAREDEVIL VS. THE CLAW! NOW YOU CAN READ THE ACTUAL STORY AS IT APPEARED IN SILVER STREAK #7 FROM JAN. 1941! THIS PLUS TWO GREAT SPACEHAWK TALES AND THE VERY FIRST BLUE BOLT OPUS, ALL STORIES COMPLETE AND PRINTED THE SAME SIZE IN WHICH THEY WERE ORIGINALLY DRAWN!

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This installment we're reprinting the Williamson & Krenkel strip from FORBIDDEN WORLDS #69 which was previously reviewed and received a "5", the highest rating available in this column. Many people have requested that we reprint more complete Williamson strips so from time to time we will go back a reprint a strip that we reviewed and gave a high rating.

THE VORTEX
HE HAD BROUGHT IT INTO EXSISTENCE A STRANGE, WHIRLING FORCE OF [illegible] MAGNITUDE AND POWER THAT EVEN ITS CREATOR STOOD BACK IN AWE AND WONDER! BUT WHILE ONE PART OF HIM WAS TEMPTED TO MAKE THE ULTIMATE TEST A VOICE WITHIN HIM CRIED···"TAKE CARE, BEWARE!"
I'VE GOT TO MAKE UP MY MIND! ONE WAY OR THE OTHER, I MUST KNOW!
IT BEGAN WITH A NEWSPAPER HEADLINE···
READ ALL ABOUT IT! CARL WINTERS, FAMOUS SCIENTIST, VANISHES! FAILS TO APPEAR AT CONVENTION!
AND AS THE PRESS CONTINUED TO QUESTION THE CONVENTION'S VENERABLE PRESIDENT·
THEN YOU KNOW NOTHING ABOUT WINTER'S DISAPPEARANCE?
PRECISELY! BUT UNLESS I'M MISTAKEN, THAT BRILLIANT YOUNG SCAMP IS UP TO SOMETHING BIG!

AND AT THAT MOMENT, IN A SECRET LABORATORY ON THE EDGE OF THE CITY --- WHERE THE MISSING SCIENTIST IS AT WORK···
EVERYTHING'S ABOUT SET! IF MY MACHINE DOES WHAT I THINK IT WILL I WILL HAVE DONE WHAT NO MAN HAS EVER DONE BEFORE!
SECONDS AFTER THE SWITCH IS THROWN···
THE PATTERN IS FORMING ACCORDING TO PLAN! THE CENTRIFUGAL FORCE IS FORMING A VORTEX! NOW TO STEP UP THE POWER!
AND WHEN THE VORTEX ATTAINED MAXIMUM LEVEL···
THIS LUMP OF CLAY MIGHT BE JUST THE THING! FIRST I'LL SQUEEZE IT INTO A SPHERE, AND THEN HURL IT INTO THE VORTEX··
LIKE THIS!
IT WAS SUCKED IN AND THEN IT JUST VANISHED! NOW TO TRY MY HUNCH AND REVERSE THE FIELD OF FORCE LIKE SO!
CLICK!
ABRUPTLY, AS THE WHIRLING LINES OF FORCE REVERSED IN A COUNTER CLOCKWISE DIRECTION···
THERE IT IS! THE LUMP OF CLAY! IT'S BEING EJECTED!
BUT A MOMENT LATER, HE GASPED WITH SURPRISE
I···IT'S INCREDIBLE, BUT THE CLAY BEARS THE IMPRINT OF A HAND! BUT WHOSE HAND···AND WHERE DID IT COME FROM?
PERHAPS I'VE DONE IT AFTER ALL! MY MACHINE GENERATES THE MOST POWERFUL MAGNETIC FIELD OF ITS KIND! IF SPEED CAN CRACK THE SOUND BARRIER, COULDN'T A CENTRIFUGAL FORCE OF SUFFICIENT MAGNITUDE CRACK THE DIMENSION BARRIER?
THIS TIME I'LL TOSS IN A FLUTE··SEE WHAT HAPPENS!

AND A MOMENT LATER··
MUSIC COMING FROM NOWHERE! I'VE MADE CONTACT! I'VE FOUND THE BRIDGE BETWEEN OUR WORLD AND THAT OF ANOTHER DIMENSION!
THERE IS A WORLD OUT THERE, CO-EXISTING WITH OUR OWN IN ANOTHER AREA OF TIME AND SPACE! AS A SCIENTIST, IT IS MY DUTY TO FIND OUT JUST WHAT KIND OF A WORLD IT IS!
BUT FIRST, I'LL WRITE A LETTER TO JOHN WARREN AT CONVENTION HEADQUARTERS···TELLING ABOUT MY EXPERIMENT AND MY SECRET LABORATORY! SOMEONE MUST KNOW···SHOULD ANYTHING GO WRONG!
HE WON'T RECEIVE THIS LETTER UNTIL TOMORROW! THAT GIVES ME ABOUT A DAY TO MAKE MY PRELIMINARY TEST···TO MAKE MY JOURNEY INTO THE UNKNOWN!
LATER THAT SAME NIGHT, AS CARL WINTERS MADE A CAREFUL CHECK OF HIS INSTRUMENTS···
THIS SHOULD DO IT! THE AUTOMATIC TIMER IS SET FOR FIVE O'CLOCK TOMORROW! AT PRECISELY THAT TIME, THE MACHINE WILL COME ON IN REVERSE, ENABLING ME TO MAKE THE RETURN TRIP!
THE SWITCHES THROWN, THE POWERFUL VORTEX ONCE AGAIN APPEARED···
THIS IS IT! HERE GOES·
AS IF DRAWN BY A GIANT'S HAND, THE POWERFUL FORCE SUCKED HIM IN! LIGHTS CAME AND WENT, HIS BRAIN SEETHED, HIS BODY BECAME WEIGHTLESS. A FEATHER FLOATING IN A SEA OF OBLIVION···
AND THEN SUDDENLY, HIS HEAD CLEARED···
I···IT STOPPED! I'M HERE···W··· WHEREVER HERE IS!
JUST LOOK! THAT CITY! THE WAY IT SHINES AND SPARKLES··· LIKE A CITY OF HOPE! A CITY MY WORLD COULD ONLY DREAM ABOUT···AND HERE···A REALITY!

WELCOME! WE COME TO BALZOR!
HUH?
DO NOT BE AFRAID! THE PEOPLE OF YOUR WORLD AND WE HERE A BALZOR ARE NE S-WORK! MY NAME IS ZORNA AND I HAVE BEEN WAITING FOR YOUR ARRIVAL!
YOU...
YOUR HAND! I'D KNOW IT ANYWHERE! THE IMPRINT IN THE CLAY!
YES···I RECEIVED IT, AND ALSO THAT STRANGE INSTRUMENT WHICH I PLAYED! BUT COME! YOU ARE EXPECTED!
AND WHEN CARL WINTERS MET THE LEADERS OF BALZOR···
THIS IS A GREAT MOMENT, FOR BOTH OUR WORLDS! WE CAN EXCHANGE IDEAS, SHARE SCIENTIFIC KNOWLEDGE ALL TO OUR MUTUAL BENEFIT!
WAIT, MY FRIEND! HEAR ME THROUGH
WE OF BALZOR ARE NOT UNFAMILIAR WITH YOUR WORLD? IN FACT, WE ORIGINALLY SHARED A COMMON HERITAGE WITH YOUR DIMENSION ···THOUGH A LONG TIME AGO···LONG BEFORE YOUR FIRST GLACIAL AGE!
"WE WERE A HIGHLY ADVANCED SOCIETY, BUT YOUR DIMENSION ALWAYS POSED A THREAT WITH ITS DESTRUCTIVE ELEMENTS! THE FIRST GLACIAL AGE BROUGHT ALMOST TOTAL DESTRUCTION···"
"WE WERE FORCED UNDERGROUND, BUT OUR SCIENTISTS WORKED HARD TO SOLVE OUR PROBLEM, ONCE AND FOR ALL···"
WE'VE DONE IT! WE HAVE A MACHINE THAT WILL TRANSPORT US TO ANOTHER DIMENSION···A DIMENSION FREE OF ALL DESTRUCTIVE ELEMENTS!
GOOD! PROCEED WITH ALL HASTE!

SO IT WENT! WE LEFT YOUR DIMENSION! HERE WE FOUND STABILITY SUCH AS WE NEVER DREAMED POSSIBLE! IN THE ABSENCE OF CATASTROPHE AND STRIFE, WE REBUILT OUR WORLD, GREATER THAN EVER BEFORE!
YES··· SO YOU HAVE!
AND WOULD YOU WANT US TO RISK ALL WE HAVE BUILT? BECAUSE THAT IS WHAT VERY WELL MAY HAPPEN IF OUR WORLDS WERE OPEN TO EACH OTHER AT THIS TIME!
BUT HOW, WHY?
BECAUSE YOUR DIMENSION IS STILL PLAGUED BY STRIFE, UNREST, THE THREAT OF WAR! WE HAVE FLED DESTRUCTION ONCE! WOULD YOU HAVE US FLEE AGAIN?
YOU'RE RIGHT! THIS IS NOT THE TIME···
DISSENSION STILL RULES MY WORLD! IT WOULD SPREAD HERE, DESTROY THE PEACE YOU HAVE FOUND!
SOMEDAY OUR WORLDS WILL JOIN HANDS! THERE IS THAT HOPE!
BUT MUST YOU LEAVE? STAY HERE WITH US! YOU'LL FIND HAPPINESS HERE! OUR SCIENTISTS WOULD BE HAPPY TO HAVE YOU!
ZORNA IS RIGHT···

AND BEING HERE, YOU WILL HASTEN THE DAY WHEN OUR DIMENSIONS CAN BE JOINED! THERE IS A LOT WE MUST LEARN ABOUT YOUR WORLD -- YOUR HELP WOULD BE NEEDED!
YES··· I COULD HELP . .
BUT I FORGOT! THE MACHINE THAT BROUGHT ME HERE···I'VE TOLD SOMEONE ABOUT IT, WHERE IT'S LOCATED! ONCE THEY FIND IT, THEY'RE SURE TO COME THROUGH!
YOU'VE GOT TO GO BACK AND DESTROY IT BEFORE THEY FIND IT!
BUT IF YOU GO BACK AND DESTROY THE MACHINE, HOW WOULD YOU RETURN HERE? I COULDN'T BEAR NOT SEEING YOU AGAIN!
I FEEL THE SAME, ZORNA, EVEN IN THIS SHORT TIME BUT
BUT WAIT! I'VE GOT AN IDEA! ONLY THERE'S NO TIME TO LOSE!
INSISTING ON BEING TAKEN TO ONE OF THEIR LABS, CARL WASTED NO TIME
THIS FORMULA! IT IS UNKNOWN TO US!
IT WOULD BE, CONSIDERING YOUR DIMENSION'S WAY OF LIFE!

THE FOLLOWING DAY, AT THE SPOT WERE CARL WINTERS ENTERED BALZOR'S DIMENSION···
PLEASE, CARL, YOU'RE NOT GOING BACK! WON'T YOU EXPLAIN?
NO TIME NOW! IT'S ALMOST FIVE! THE AUTOMATIC TIMER SHOULD RELEASE THE VORTEX IN ITS REVERSE FIELD!
···AND HEAR IT COMES!
NO, DON'T! COME BACK!
I'M NOT GOING BACK ··BUT THIS IS!
AND A SPLIT SECOND LATER, AS A GROUP OF EAGER SCIENTISTS APPROACHED A WAREHOUSE ON THE EDGE OF THE CITY···
AN EXPLOSION FROM INSIDE!
GOOD GRIEF! ARE WE TOO LATE!
INSIDE, WHEN THE SMOKE FINALLY CLEARED···
I RECEIVED HIS LETTER ONLY 20 MINUTES AGO! THE MOST FANTASTIC THING IMAGINABLE! HE SAID HE'D FOUND A BRIDGE TO ANOTHER DIMENSION!
FANTASTIC IS RIGHT! HE'S BLOWN HIMSELF SKY HIGH! NOT A TRACE OF ANYTHING LEFT!
AND YET I CAN'T BELIEVE IT! CARL WINTERS WAS TOO BRILLIANT A MAN TO FAIL ···NO MATTER WHAT HIS UNDERTAKING!
AND AT THIS SAME MOMENT, IN ANOTHER DIMENSION OF SPACE AND TIME···
SOMEDAY OUR TWO WORLDS WILL BE JOINED! I WILL WORK TOWARD IT UNCEASINGLY! I WILL NOT FAIL!
THE END!
7

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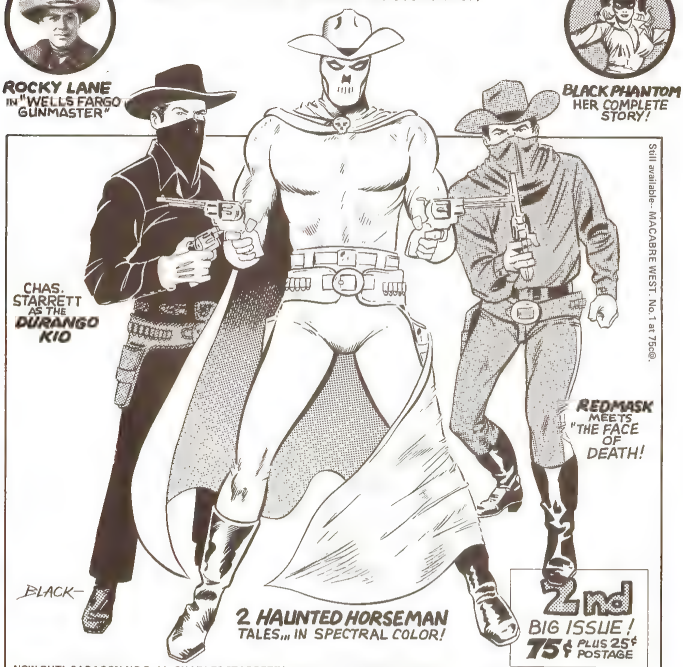

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Comeback of the year award for 1973 goes to Radio! Regulated to rock, talk, sports and news after television broke into every home during the early 1950's, the radio drama and live shows are once again being produced and aired. Besides successful replaying of such old shows as The Great Gildersleeve, Lone Ranger, The Shadow, Fibber Magee and Molly, Gangbusters and X Minus One, THERE WILL BE NEWLY PRODUCED SERIES!!!

Zero Hour, hosted by Rod Serling, was sold to individual stations this summer and had its debut in September of this year. It was basically a syndicated show, independently produced on the chance that it might sell.

National Lampoon came up with the next step, preparing the National Lampoon Comedy Hour. A weekly spoof show, the contents will include skits, blackouts, parodies of telephone talk shows, interviews, and crazy weather and news reports. Michael O'Donoghue, editor of Nat Lamp will direct the show, with writing to be done by regulars Sean Kelly, Ann Beatts, Douglas Kennedy, George W.S. Trow and Henry Beard. They will also appear on the show.

Perhaps the most ambitious project is the CBS Radio Mystery Theater, a nightly show to be hosted by E.G. Marshall. The show is being produced by CBS Radio, rather than picked up in syndication, therefore it will be carried by most CBS Radio affiliates. Each episode will run 52-minutes, starting at 10:07 p.m. There will be 200 new shows, with 165 of them repeated to round out the broadcasting year. In charge of the show is Sam Cook Digges and Hi Brown. Word has it that if the series clicks, it could lead to a new dramatic anthology series, daytime soap operas and even a new comedy series.

Each program starts with a creaking door, and stories will range from the macabre to the occult. There will be no permanent writers, but rather stories will be bought from freelance writers.

DEATHS: Walt Kelly, 60, creator of Pogo.
Austin Briggs, 65, commercial artist

Two new dust jacket paintings for the Science Fiction Book Club should be of interest to the RBCC readers. The Mastermind of Mars, the January selection, has a cover by Frank Frazetta (pictured) to the right). Paul Anderson's The Day of Their Return features a Richard Corben painting for the cover. Hopefully, this will pave the way for other covers, both for hardbacks and paperbacks, for Richard.

Ralph Steadman, bizarre artist from Rolling Stone (most notably, Dr. Hunter Thompson's Fear and Loathing series), has his second book out, Alice in Wonderland. Steadman has illustrated Lewis Carroll's brilliant novel — and it's a true pleasure.

Other new releases include Dan O'Neill's The Collective Unconscience of Odd Bodkins, the best of O'Neill's famous newspaper strip. Also there is the delightful Jim Harmon's Nostalgia Catalogue, a soft cover trip through radio, premiums, comics and all kinds of goodies. It includes a free moustache! And a section on fanzines.

Joe Brancatelli's Inside Comix, has been transformed from a one-man project to a high-geared publication, backed by the Monster Times. Joe is a well-informed source, whose stories pick and jab at the behind-the-scenes happenings in the comic and fan industries. You might not always agree with what you'll be reading in Inside Comix, but you'll find they'll present you with a little seen area of comic books--and accurate as well. It comes recommended by this column as probably the most "must" read publication since TCR was published by Bob Schoenfeld.

Which reminds us, 1974 is going to be a weird year in comics--and probably a good one to make sure you buy in. Many projects, many surprises many sorrows.

CRITIQUE

10. Superb
9. Excellent
8. Very Good
7. Good
6. Fairly Good
5. Fair
4. Tolerable
3. Poor
2. Very Poor
1. Worthless

CRITIQUE is basicly a review column, but we will not specificly recommend that you buy or not buy a particular item. We will review each item to the best of our ability and let each reader take it from there. We will be reviewing almost any item (fanzines, prozines, records, portfolios, tapes, posters, or just anything of general interest) with two exceptions. We will not be doing any SFCA publications, nor any item that is free. CRITIQUE offers a readership of two thousand and CRITIQUE will also offer the publisher of any item we review up to one hundred words of free space to rebut his review, if he chooses to do so, providing his review is less than an "8" rating. All rebuttals to appear in the next column must be in our hands at least five days before the ad deadline of the next RB&CC or they will be run in the following issue. If you have an item you would like reviewed, send a copy of it to: CRITIQUE, 9875 S.W. 212 Street, Miami, Florida 33157

A few things to remember: Where UNDERGROUNDS are concerned, you must be 18 or older to order them. All fanzines reviewed are 8 1/2 x 11 with offset printing and wraparound binding unless otherwise noted. From time to time there may be a publication over which two of our reviewers have wide disagreement and in which case two reviews of the same book will be run in the interest of fairness.

A FINAL NOTE: The only reason for CRITIQUE is as a service to fandom. If you appreciate what we are trying to do then let us know. Your support can be shown in numerous ways: If you order an item because of our review then please mention CRITIQUE in your order, and of course the RB&CC would appreciate your subscription and advertising support. Naturally, your comments are welcomed.

G.B. LOVE / EDITOR

THE WORLD OF FANZINES: A SPECIAL FORM OF COMMUNICATION by Fredric Wertham, M.D. - $10.00 - 144 pages, hardcover - Published by Carbondale/Edwardsville: Southern Illinois Univ. Press. (Order from P.O. Box 3697, Carbondale, Ill. 62901)

This is a book that I had hoped to review for one or another of the scholarly journals concerned with art criticism or with popular culture. As it turned out, however, the volume is being published by my own university, a circumstance that pretty much eliminates me from contention. The Ph.D.s who read such things would consider a positive review suspect and most likely find a negative one in very bad form -- rather like biting the feeding hand. But the RBCC readership is a different kind of audience, as Wertham remarks: "Fanzines show a combination of independence and responsibility not easily found elsewhere in our culture."

Probably, it will strike many fanzine readers -- particularly the older ones -- as very odd to hear such an encomium fall from the lips of the bete noir of E.C. After all, they've been complaining for twenty years about Fredric Wertham's earlier book, Seduction of the Innocent, a major impetus to creation of "the Code" and the abrupt demise of Mad Comics, Tales from the Crypt, Weird Science,et. al. A large number of fanzines are characterized by holding a perennial wake in celebration of those departed E.C. publications. It's a minor elegiac tradition. Yet Wertham does not once mention it. As a matter of fact, Wertham does not once refer to Entertaining Comics although he does include in his owner's list of fanzines, SQUA TRONT. And he is gracious enough to include a paragraph about satires directed at him "on account of my book," citing pieces from JACK HIGH 7, SLAM BANG 4 and FOCUS 2.

His fanzine collection is admirably catholic, running from ACRUZIL to YGG and comprises the full range of printing techniques, from the mimeographed sheets to the slickest typeset item. The illustrations opening The World Of Fanzines are similarly exemplary and they are sure to "turn off" a lot of people who have paid their $10.00 for such a slender volume. But one must understand that this is a scholarly work. Such books are always expensive compared to the ordinary trade press item aimed at a large, anonymous middle-brow audience.[1] Wertham isn't "ripping off" anyone. It's unlikely that either he or his publisher will make any money on the book. And his illustrations were selected to show the range of art in fanzines rather than to represent their best. Therefore, there are terribly inept cartoons from sincere mimeo sheets alongside illustrations by Caniff and Krenkel. Hanley is represented; Newton, Corben, Kline, Fantucchio, etc. are not. Which is fine for Wertnam's purposes because he is interested in fandom as a sociological phenomenon and in fanzines as a peculiar form of communication involving uncensored publications that do not abuse their freedom but use it to foster a sense of friendliness that crosses the lines of age, class, and social background.

Fandom appears to Wertham in somewhat the way Surrealism did to Sir Herbert Read, as "an international and fraternal organism in total contrast to the artificial manufacture of a collective organization" such as S.D.S. or Y.A.F. or the United Nations. As an enterprise dominated by young people it fascinates the author for two reasons. He does not

PAXITE
CORSZINE
CAYZITE
NOSTRUM
TRADE
Kaiser Kitchener

articulate this but both derive from his recognition that young people today have in their scheme of values a rather permissive social attitude that rejects as an illusion the objective existence of some group called "the masses" and hopes for a more active conception of individual human beings and relationships. As a practicing psychiatrist Wertham is perforce interested in such an ideal. What therapist would not share it? But it is clear that the better known examples of reaching for the ideal, by way of participatory democracy in communes, through drugs, or in Rock culture have either failed or succeeded only in becoming as contemptible as what they sought to replace. There's no jungle more laissez-faire than "needle park." Underground publishing (and believe me, Corben and I know) is simply an equivalent capitalism, ruled by all of the same fears and every old enthusiasm. That's not all bad, but neither is it a genuinely unique alternative.

Fandom is an alternative, largely because the supervening ambition of the fans is to communicate. Not to make a buck, not to push a political viewpoint, not even to gain celebrity within a small sphere, but to express themselves. That this expression is fresh, natural, and without sham or self-righteousness gives it, for Wertham, an "impression of inner truthfulness rarely encountered in any other press." His impression is impossible for me to contend against. Even when editors have stolen my stuff and behaved in the most offensive ways, the publications produced by them retain a quality of integrity. The reason is not hard to see; the editor may be a thief and a boor, willing to do anything -- no matter how unethical -- to get his zine published, but the zine itself is without ulterior motives. Thus devious practitioners of mail fraud take out ads, they rarely publish adzines.

I am not so ready to swallow whole the second assumption around which Wertham's book is organized and which he never fully states. It is that the intelligentsia and the avant-garde are pretentious all of the time and fraudulent most of it. My own impression is that the author knows as little about modern art as it is possible to know and still use the name "Kurt Schwitters" to describe the cover of SOL 42. But, of course, he's quite right to suggest that professional intellectuals and the fine artists often take themselves more seriously than they do their work. Fandom is not prone to that particular infirmity. It's one of the most appealing things about it. Still, Wertham tends to paint a somewha rosier picture of fandom's mentality than it deserves. The uninformed reader would gain from this book the impression that someone like Jan Strnad represents the mean average for fandom editorial staffs. Obviously, he is far superior to most.

Fans will, then, be flattered by the treatment that they receive within the pages of The World of Fanzines. Will they learn much from the book? Probably not. It pretends to be "a professional exploration of amateur-produced magazines, a serious study of what some would regard as trivialities." To the degree that it is an extended essay on the psychology of the fanzine milieu it fulfills its promise. To the extent that it attempts an exposition of the development of a phenomenon from intimate beginnings to a complex maturity it is wanting. There are numerous ellipses that a collaborator like Roy Thomas or Jerry Bails could have prevented.

At least one major distortion occurs when Wertham touches on the treatment of violence in fanzines. Despite a covering qualification he seriously misrepresents the situation. Although he admits that statements he quotes to show a "native resistance to the proviolence influences in our environment" do not represent the views "even of a majority" of fanzines, they are the only ones he quotes. Moreover, he equivocates the presence of illustrations showing bloodied swords and molten flesh by saying that although it is not "as a distinction between lifelike violence and romantic violence like that in Sword and Sorcery." M'Gawd, some of Rich Corben's S & S strips make the horror comics of the fifties look positively timid. In any case, Dr. Wertham is surely aware that such a distinction is a specious one. His own studies suggest (and recent research seems to confirm) that fantasy violence does lead to overt violence. It has been established quite convincingly that exposure to things as seemingly innocuous as the "funny animal" antics makes children less reluctant to strike one another. (yes, of course, you and I haven't been striking down passersby because we read The Vault of Horror. That doesn't mean others mightn't have. The chances of being eaten alive on Main Street by a black panther are 1,000,000,000 to one -- but once is enough.)

Some of the commentary from the fanzines that Wertham quotes raise precisely the question of whether there is any difference between Jerry hitting Tom with a frying pan and some hard hat hitting a freak with a pipe. Dr. Wertham knows there's a relationship even if it is tenuous, opaque, and not well understood. Ironically, the large majority of fans take quite the opposite view. I've read literally dozens of letters and editorials arguing the theraputic value of comic strip mayhem for every one I've seen opposing it. How strange that a man, the very mention of whose name produces batteries of LOCs in defense of horror comics, should publish a book in praise of the antiviolence sentiment expressed in fanzines.

Too, Wertham seems not to have encountered the occult/drug zines or those focused on comix and pornography. Of course, they make up a rather small portion of the total output. Nonetheless, fandom is somewhat less wholesome than Wertham appears to infer from what he's seen.

Well, none of us can be expected to have sampled everything fandom has to offer. Wertham's glossary of "fanzine words" is a good example. A glossary is a very good idea since the lingo of fandom is quite esoteric. This one, however, does not contain some very common abbreviations (E.C. for instance) or lists them in odd places (for example, BNF occurs parenthetically under LNF) and has things I've never encountered at all (such as "Egoboo" for ego boost) as well as confusions of youth-cult infelicities ("mundane" used as a generally depreciative term) and commercial slang (Ish) with pure fanzinese. Yet, the lexicon is more useful than not.

Apart from the foregoing demurers, I think the book is really rather good, considering its brevity and the fact that the author is linked to fandom by way of the most indirect contingencies. The format is excellent and, from a production standpoint, very ingenious. The left and right margins are extremely wide and all of the footnotes are inserted there instead of beneath the text. The type is a font for which I do not much care -- Futura -- but it is employed here with unusual effectiveness. It really does fit the layout and the overall mood of the book.

All in all, The World of Fanzines is a modestly superior job which should be of interest to serious students of popular culture and social psychology. The average fan will think it is horribly overpriced and those who can afford it are likely to expect a more definitive work. If nothing else, however, the book should prove to all of fandom that Fredric Wertham is much more open-minded and vastly more gracious than any of his fanzine critics.

FOOTNOTE

[1]University presses are not supposed to make money. They are nonprofit organizations and the books they produce are of narrow interest, the editions are small, and the advertising minimal. Thus, sales volume is low and the cost correspondingly high. For instance, my book Modern Art and Scientific Thought, published by the University of Illinois is 191 pages long with one color reproduction and 52 in black and white. It sells for $10.00. But the forthcoming Art: The Way it is from the Prentice-Hall and Harry N. Abrams presses is 400 pages, has eleven colorplates, 377 black and white reproductions and will cost $7.95 in paper and about $13.00 in hardback. (Buy it, you'll like it!)

JOHN ADKINS RICHARDSON

THE SPIRIT #2 -$1.00- 36 pages, 7 X 10 - Underground - Published by Kitchen Sink Ent. [But sold out from the publisher] Available from The SFCA.

A phenomenon seems to have developed in underground comics, that being the acceptance and actual absorption of one of the all time great comic artists, Will Eisner. Eisner has not only taken well to the freedoms the medium offers, but has made use of it to produce some fine work.

This is the second of the Krupp Comix Spirits and even though it has only just come out, it is already out of print because James Warren completely bought out their remaining stock of #1 and #2.

The issue begins with an excellent wraparound cover, the front section showing criminals offering riches to the seductress P'Gell while the Spirit approaches in the background. The back cover shows a massive poster of the Spirit plastered on a wall while a girl stares lovingly up at it. Dolen is standing to one side announcing that inside is a brand new four page Spirit strip based on a script that Eisner wrote in 1950 but never used until now.

The entire issue presents Spirit stories which feature P'Gell, including her very first appearance. The four Spirit strips reprinted are from 1946 & 47. They are reproduced flawlessly in black and white. The new Spirit strip by Eisner is in a bit of a different style but is well drawn and detailed. The story is a bit adult in approach as one part of the plot involves P'Gell and her lesbian lover.

The inside front cover has an introduction by John Benson in which he discusses the Spirit's history at some length.

RATING 10 / JAMES VAN HISE

STREET COMIX PRESENTS #1 "RIP KIRBY #1" - 60¢ - 36 pages, 7 X 10 - Published by Street Enterprises, P.O. Box 255, Menomonee Falls, Wisconsin 53051 [Available from the SFCA for 75¢]

The problem arises when trying to evaluate reprinted material as whether to criticize the material itself (even though the publishers had no control over it) or the reproduction and packaging of the reprinted material. The only solution is to do both.

This issue contains the "Rip Kirby" daily newspaper strips from 8/26/46 to 11/2/46 by Alex Raymond. Raymond's art on this story is not as polished as his work on "Flash Gordon", but it remains good, solid fundamental illustration. This was one of Raymond's strongest points. I noticed two scenes where the artwork suggests some humorous happenings. The first takes place when a thug is talking to his boss on the phone, only the hand he is holding up to his ear has nothing in it. The topper is that the boss's voice is heard coming from the empty hand. To be fair I must admit that it is an old style telephone he is using and his face covers half the hand holding the earpiece, but none of the cord shows. To anyone used to a modern phone, it indeed seems funny. The other incident is where the boss is sitting at a desk and resting his head upon his hand. All the fingers of the hand are clenched into a fist except for the middle finger. Remember this was done in 1946. The story concerns Rip's attempt to find "The Mangler" and the deadly formula he controls. In the end the Mangler escapes at sea and the fate of the formula is unknown.

The cover is a 4-color drawing of Rip standing over Honey Dorian with pistol drawn. The color work is quite good except for Rip's hat. A red hat against a red background just doesn't show up very well. There are five pages of ads; one located inside the front cover, the rest in the back of the book, including the back cover which is also in color. One item that should be taken care of in the future is that the size of the strips are rather large and in some instances the panels run close to the edge of the paper. The reproduction of the strips is good but could be better.

RATING 7 / MIKE McKENNEY

STREET COMIX PRESENTS #2 "Flash Gordon and His Adventures In Space #1" - 60¢ - 36 pages, 7 X 10 - Published by Street Enterprises, P.O. Box 255, Menomonee Falls, Wisc. 53051 [Available from the SFCA for 75¢]

This book contains the Flash Gordon daily strip by Dan Barry from 11/19/51 to 2/2/52. The character of Flash as portrayed by Barry is in no way connected to Alex Raymond's original Flash Gordon. Barry's "Gordon" must be looked upon as a character completely different, who just happens to have the same name as Raymond's hero (They also both have girl friends named Dale!). The story is about Flash leading the X-3 expedition to Jupiter. The rocket has trouble on blast off from Earth and has to stop at the nearest space station for repairs, which just happens to be the Space Prison Station. Typically, a prison break ensues and everyone trys to escape in Flash's rocket ship.

I am not very familiar with Dan Barry's art but here he has done a very nice job. His strongest point is using black and he reaches a nice balance of blacks & whites. The only thing that detracts from the artwork are the Raymond swipes. I noticed several. I can't understand why Barry felt the need to swipe directly from Raymond since his artwork is strong enough to stand by itself.

The cover contains a nice 4-color drawing of Flash in a space suit standing on a planet's surface with other planets in the background. The color work is very nice along with the graphics. There are no blurbs proclaiming the greatness of the story inside, no captions, no word balloons; not just the right amount of information. It is very nicely designed.

The story is to be continued and stops, typically, with Flash about to be thrown over a railing to the depths below. They did not list any publishing schedule for Street Comix so we will just have to wait to see if Flash can survive (when was the last time you saw a hero really killed!) The reproduction could be better, in some spots the type is broken and difficult to read, but other than that it's quite good.

Overall, it's a very good book and fully worth the price.

RATING 8 / MIKE McKENNEY

COMIXSCENE #6 - $1.00 - 24 tabloid pages - Published by Supergraphics, Box 445, Wyomissing, Penn. 19610 - (6 issue sub for $4.00) - [This issue is available from the SFCA for $1.50]

Zzzzzz...uh...yawn...oh...COMIXSCENE?...#6? You mean to tell me that there's a sixth issue out? That's really something. I wonder how they do it. I'd be surprised is more than five people cared enough about it to subscribe.

If I happen to sound a bit negative and unfair about COMIXSCENE, it's for a good reason. Let me explain.

First of all, as I have said before, the Marvel news and the DC news, can all be found, much quicker, in THE COMIC READER. COMIXSCENE may present their news in a nicer way (i.e. typesetting, more cover repros, etc) but for those people who like to know when each issue will be out, and what it will be about, COMIXSCENE just isn't practical.

Even though their paperback department is somewhat extensive, I find much of it boring. I'm sure there are those who find it all quite interesting, but the majority of us, unless your heavily into crime and western paperbacks (which strikes me as being considerably off the beaten path) will just skip over most of COMIXSCENE's paperback section. I love paperbacks, but I don't love COMIXSCENE's paperback news.

Another thing that I find disturbing is that they haven't had an underground dept. lately, even though undergrounds are listed as an inside topic on the cover. COMIXSCENE's underground comix section was nothing to get excited about in the first place anyway.

My biggest gripe is the tabloid format. I find it the biggest hassle to read because the pages keep falling out, it keeps folding back in half, etc. I'd much prefer the 8 1/2 X 11 format.

In essense, COMIXSCENE isn't a bad publication at all, it's just boring.

RATING 6 / MARK BURBEY

INTERVIEW WITH BURNE HOGARTH, GIL KANE AND DICK HODGINS - $1.00 - 20 pages (three blank) - Published by Ed Spiegel, 501 Bensel Drive, G-52, Landing, New Jersey 07850

Burne Hogarth, the artist and writer for the Sunday Tarzan strip during the 1937-1950 period and the founder of the New York School of Visual Arts; Gil Kane, comic artist extraordinaire for over 15 years; and Dick Hodgins, editorial cartoonist for the New York Daily News had a "round robin" discussion during a luncheon date on the subjects of EC Comics, Tarzan, Spiderman, Will Eisner, Harvey Kurtzman, underground comix, editorial cartoons, the Comics Code Authority, the book Seduction of the Innocents and their affects on the graphic art field.

During the course of this discussion the subjects of comics and mythology, lack of creative freedom in the comics, the comics purge of the 1950's and censorship were openly and honestly discussed.

This interview was taken from an episode of "Ed Spiegel's Conversation at Lunch" formerly a daily feature on WPSB-FM, Bridgeport, Connecticut.

The interview is complete and unabridged and well worth the dollar for all sixteen pages of interview. You should be aware though that this is entirely text, there are no pictures or illustrations.

RATING 8 / ORLANDO FALCON

GRAPHIC GALLERY #1 - $4.00 ($5.00 air mail) - 60 pages - Published by Russ Cochran, Route One, Adel, Iowa 50003

Although GRAPHIC GALLERY is basically just a catalog of original art, it is something far more as well for not only does it offer for sale (at often very high prices) originals by virtually all the major comic artists living and dead, but it offers art which is not only hard to find but which, such as in the case of some Carl Barks pages in this issue, has not been previously published. Most of the art offered for sale here is very fine work, be it Hogarth, Raymond, Foster (both "Tarzan" & "Prince Valiant"), Frazetta or artists of lesser stature. Never have I seen this much good original art for sale before. The reproduction is excellent and is worth having just to be able to gaze on some of these treasures which have either never seen print before or else never before with such good reproduction. Really beautiful.

So whether your taste lies in paintings by Carl Barks or Frank Frazetta, or sunday pages by Alex Raymond or George Herriman, you'll find much interest and enjoyment here.

RATING 9 / JAMES VAN HISE

SHOCK SUSPENSTORIES #12 (EC REPRINT #3) - $1.00 + 25¢ postage - 36 pages, 7 X 10 [Full color reprint] - Published by East Coast Comix, P.O. Box 21364, San Jose, Cal. 95151 [Available from the SFCA for $1.25]

It's rather difficult to review something such as this time and time again. To me, even though these comics are great, they're all the same. The only difference is that the stories are different. All the artists are the same. All the story forms are the same. But even though they are the same, these comics featured the best comic artists and writers ever.

The stories in this issue are as follows: "Deadline" by Jack Kamen, "The Monkey" by Joe Orlando, "The Kidnapper" by Reed Crandall and "Fall Guy" by Wally Wood.

One thing that always puzzles me is why people usually tend to put down Jack Kamen. I think he's really quite good. I feel he's equally as talented as Joe Orlando or Reed Crandall. His style fits the EC atmosphere perfectly.

I've heard people saying that the reproduction in these reprints isn't as good as the originals. The printing may not be perfect but I certainly wouldn't put it down. I think the reproduction as well as the color is more than adequate. These comics are definitely better than anything found on the stands today (except for, of course, SWAMP THING and THE SHADOW).

Considering the high prices of EC's today, a dollar a copy for a full color reprint is quite reasonable.

RATING 10 / MARK BURBEY

JEFF JONES PORTFOLIO - $8.00 - Six 11 X 15 prints - Published by Middle Earth, Box 18372, Dept. R, Denver, Colo. 80218

This portfolio is a limited edition of 500 sets, the first 200 sets of which are numbered and autographed by Jeff Jones.

Although I'm not ordinarily a fan of Jeff Jones, the illustrations here are far better than average, and even though they all all just figure illustrations will little background, they're still pretty good.

The first drawing is of a warrior standing erect while a nude woman straddles his shoulders as she holds a sword grasped in both hands over her head. Although there is some good use of detail here, there is extensive use of blacks, although the combination is pleasing and effective.

The second illustration is the one used in most of their ads, that being the scene of the girl leaning over a skull-like rock like next to her a corpse is rearing up. The scene is apparently in a marsh as there are a few plants around growing near and on the water. This one again makes extensive use of blacks but still has enough fine linework and detail to give the drawing a tight and filled out appearance.

The third print is of a warrior swinging a broken sword above his head as he stands amidst a scene of carnage which includes a girl tied to a smoking stake in the background. This one makes very extensive use of blacks, a great deal of them blocking in an area to give the illusion of shapes in that it makes use of the type of drawing in which lines are left out but yet the mind can imagine them connecting the black areas into shapes. Some of it works, some of it doesn't. There is some fine linework though and what there is, is used well.

The fourth one shows a man and a woman who have apparently been flung up into the air, perhaps by an explosion as there is a large cloud of black smoke in the bottom of the picture, curling up the left side. The cloud is portrayed just with areas of black and contrasting white while the man and woman are rendered in nice linework. It's an odd idea for a drawing but it's nicely done.

The fifth drawing is of a semi-nude woman in the lotus position, her head flung back, eyes closed, and her hands open, touching and pointing upward. Behind her, its stem trailing down underheath her, is an enormous rose. This is obviously symbolic of something (and off hand I would have said that perhaps the flower is a lotus except for the thorned stem). The art is good for what's there but it comes across as rather barren.

The last one is simply a girl wearing a cape, her back to us as she spreads open the long flowing cape with both arms. The art isn't bad, having a somewhat dainty feel to it which is enhanced by what are apparently some flowers the girl has flung into the air as she opened her cape. The drawing is most interesting due to the effects that Jones created with his contrasting areas of black and white in the flowing cape. You can see the cape as it seems to adhere to the girl's shoulders and buttocks, as part of the cape clings tightly to her. It's a very good job of rendering.

The paper the portfolio is printed on is white and heavier than their previous Kull Portfolio was on. Despite all their clammor, though, about a limited edition, etc, I still can't accept the eight dollar price tag. The limited edition of a poster is something I fail to see the point in. So although Middle Earth must have paid Jeff Jones a good amount to do these, they are not spectacular enough to warrent such a steep price. So although they insist the price is reasonable because they are limited edition art prints, I just fail to grasp the reasoning behind it.

RATING 7 / JAMES VAN HISE

THE STRIPPER #2 - 75¢ - 25 pages, ditto - Published by Bill J. White, P.O. Box 440, Columbia, Mo. 65201

After a nine year leave of absence the stripper is back in production. This publication which is mainly geered to the comic strip collector contains eight pages of highly informative articles on comic strip collecting, a new series of articles on famous funnies characters, the first being "Boots in the Jungle" by Biljo White and "The Stripper Forum" also by Biljo white.

The rest of the issue is devoted mainly to ads, the material in them ranging everthing from comic books to 16mm films to comic strips themselves.

This issue starts off with an excellent cover shot of a nude woman cutting out newspaper strips. This is the only artwork to be found in this adzine and makes up for the rest of the lack of artwork in this issue. This cover is also drawn by Biljo White.

The Stripper's main problems perhaps lie in the fact that there is too little artwork and too few articles this go around for most readers tastes, and the big drawback of being a dittoed zine.

RATING 6 / ORLANDO FALCON

THE MENOMONEE FALLS GAZETTE #96 - 75¢, 12/$8.00, 26/$16.00 - 48 pages tabloid - Published weekly by Street Enterprises, P.O. Box 255, Menomonee Falls, Wisc. 53051

Although the GAZETTE has had competitors pop up to attempt to immitate its success, the competition just can't keep up with the mammoth strides the GAZETTE is making. It has added still more strips until it is now a bulging forty-eight pages of daily and sunday newspaper strips. They consist of PRINCE VALIANT by John Cullen Murphy, JOHNNY HAZARD, RIP KIRBY, TUG TRANSOM by Peter O'Donnell & Alfred Sindall, SECRET AGENT CORRIGAN, MODESTY BLAISE, CAPTAIN EASY, DOCTOR KILDARE, JEFF COBB, RICK O'SHAY, BATMAN by Bob Kane from 1943, STEVE CANYON (Sunday), AMBLER, FRIDAY FOSTER (Sunday), PAUL TEMPLE, THE HEART OF JULIET JONES, DR. GUY BENNETT, STEVE CANYON, AMBLER (Sunday), FLASH GORDON, AIR HAWK, FRIDAY FOSTER, THE PHANTOM, SUPERMAN from 1942, RED BARRY, ON STAGE, THE SPIRIT dailies by Eisner from 1941, GUNNER, POTPOURRI (featuring CONNIE by Frank Godwin), THE SEEKERS, JEFF HAWKE, ON STAGE (Sunday), JAMES BOND, DATE-LINE: DANGER!, BUCK ROGERS (reprint by Murphy Anderson), GARTH, TARZAN (sunday by Manning), JOHNNY HAZARD (sunday), BUZ SAWYER, KERRY DRAKE, BRICK BRADFORD, SCARTH AD 2195, BIG BEN BOLT, DICK TRACY, PETER SCRATCH, MANDRAKE THE MAGICIAN, BEN CASEY (by Neal Adams), RED RYDER (reprint by Fred Harmon), TARZAN (crude reprints), AIR HAWK (Sunday), All of these are a full week of dailies unless they're denoted as being a sunday page, with the exception of PRINCE VALIANT which is a sunday as no daily strip for it exists.

The cover of this issue of the GAZETTE is a drawing of Buck Rogers done especially for them by Murphy Anderson. It's a very fine drawing and one of the best pieces of art Anderson has done in a long time. This is a very handsome issue of the GAZETTE and they are constantly striving to do better all the time.

RATING 9 / JAMES VAN HISE

POWERHOUSE PEPPER - $1.20 - 28 pages, 7 X 10 - Published by the Real Free Press Int. U.P.S., Oude Nieuwstraat 10, Amsterdam, Netherlands

This comic book publication from Amsterdam is one of the best fan publications I've seen lately. The printing is superb. The color on the front and back covers is excellent. They use an extremely good grade of paper inside and all of the artwork is printed from stats.

Basil Wolverton is, by far, one of the most innovative comic artists living today. He has always been a favorite of mine. Harvey Kurtzman, in GRAPHIC STORY MAGAZINE, said "For me Wolverton always had an integrity of style and effort. Though never aesthetic, his style was always consistent, always pure Wolverton. He never borrowed, never hacked, and he never short-changed his public. And this is a good deal of the reason why he has what few of his contemporaries can claim. Wolverton is an original."

There are three "Powerhouse Pepper" strips printed here; "Fewer Chewers", "The Face From Space" (published in GRAPHIC STORY MAGAZINE #14) and "A Scoot For Loot". All three stories are great. All three stories are original.

Gahan Wilson, who certainly can identify with Wolverton, had the following to say, "Of course I think Basil Wolverton's work is magnificent. What macabre cartoonist wouldn't? And of course he has been an influence. No small child exposed to his drawings, and I was a small child exposed to his drawings, could ever be expected to walk a straight line again. Or vote a party ticket. I think Wolverton's vision of the human physiognomy and the human back of the head is unique and absolutely ghastly. I am sure in day to day life Wolverton is not a lycanthrope but a kind and gentle fellow, just as Boris Karloff was reputed. But I want to be armed the first time I meet him."

RATING 9 / MARK BURBEY

FILM COLLECTOR'S REGISTRY Vol. 5, No. 9 - $1.00 - 16 pages tabloid - Published monthly by Joseph A. Catarineau, P.O. Box 66393, Houston, Texas 77006

As the heading of this paper states, it's published by and for Amateur Film Collectors. Each month this publication brings you ads for old and recent films (both 16mm and 35mm) as well as articles about the film field, from the production companies to the seldom heralded men behind the special effects miniatures.

This issue headlines an interview with Theodore Lydecker, one of the two Lydecker brothers who are well known to serial and film fans for their special effects work on Republic serials and features as few have ever matched the believability or the authenticity they put into their miniatures and effects. These men have worked in films since the thirties, and although Howard Lydecker is now dead, their work extended right on up to his death, including such recent films as OUR MAN FLINT (remember the exploding dam and Galaxy island?) and TORA, TORA, TORA.

There's also an article on MGM's changing emphasis in film production; a discussion on the severe cuts and poor editing of the television premier of THE WILD BUNCH; an article on Abbott & Costello and one on the actress Charlotte Greenwood. Plus, as stated before, there's many ads for films. But even if you don't see films advertised here you want (as not everybody wants films like SILENT RUNNING) the REGISTRY is a fine place to start making contacts in the world of film collecting.

RATING 8 / JAMES VAN HISE

FANTASY REVOLUTION #2 - 60¢ - 122 pages - Mimeo, side stapled - Published by Im-Ho-Tep Publications, 1859 East Fairfield, Mesa, Arizona 85203

This is basically an all film and comics article zine devoted more to the general happenings in the comics and films than to any specific facet of either of these two genres.

This fanzine contains several well written articles including "Dr. Cushing and Mr. Hyde" by Bill Pugmire, an article on the "Boston Cinema" by Joe Viglione, "Monster-O" by Richard Smoot, "Topic Cheapies" by Dave Szurek and others.

Within this issue there are also thirteen pages of reviews on predominantly all Marvel and DC comics, 15-20 pages of reviews on current and now "classic" feature films of the silver screen.

A five page strip entitled "Omicron" by Dave Billmar is another of the main attractions of this issue. The strip itself follows an almost non-existant plotline that is there one minute and gone the next; artwise it is almost a shame that the same technique that was employed in the plot was not used with the art.

Poetry is used to a great extent throughout the whole of this issue, short pieces by Quinn Smith and Lewis Sanders frequent a majority of the pages.

Perhaps the single most entertaining feature to be found in the entire issue is "The L.A. Con Report" written by the legendary Fox on the Los Angeles Witchcraft & Sorcery Convention. The article is vivid, humorous and possibly the single most coherent article in the issue.

The overall general layout of FANTASY REVOLUTION is extremely poor and drab. The fact that this issue was mimeographed did not greatly help it either. Ink splotches are common throughout the entire issue and it is exceedingly hard to read at times.

This zine is, in places, very badly put together, the reader having at times to search throughout all 122 pages to find the continuation of an article he was previously reading. Perhaps if Im-Ho-Tep Publications would have numbered more of the pages than they did, then the problem of not knowing where to find stories in this issue, or where to go after completeing one, would not have been so great.

The art in this issue falters at almost every attempt due to the poor reproduction of the mimeograph machine. Artists for this issue include Skip Olson and Dave Billman.

The cover to this issue is a double page fold out by Skip Olson, very well done, portraying a young noble fighting for his life against savage demons in some unknown and forbidden realm. The reproduction is good and is far and away the best piece of art in this issue.

RATING 6 / ORLANDO FALCON

GJDRKZLXCBWQ COMICS - 65¢ - 36 pages, 5 1/4 X 7 1/4 - Published by Glenn Bray, P.O. Box 4482, Sylmar, Ca. 91342

This is a collection of largely previously unpublished Basil Wolverton art. It consists though only of Wolverton's humor and grotesque drawings, none of his more serious illustrations. What is here is very good Wolverton, some of it so outlandish and horrible that it's incredible that some of them are as detailed as they are due to the bizarre and downright weird characters pictured. The cover is in color and shows a man's head bristling with acupuncture needles, they're sticking everywhere, his teeth, his eyes! The back cover is also color but is just of a typical goofy faced character. Some of the drawings in here are so way out in the type of odd things and faces portrayed, that some might find them rather gross. But then that's Wolverton's forte'. Nobody can draw a hideously ugly face the way he can. This collection is also interesting in that it is obvious from looking at it that Wolverton has been a great influence on many of the biggest underground cartoonists.

RATING 8 / JAMES VAN HISE

THE INCREDIBLE UPSIDE-DOWNS - $3.60 - 36 pages, 9 X 12 1/2 - Published by the Real Free Press Int. U.P.S., Oude Nieuwstraat 10, Amsterdam, Netherlands

This item here is certainly a different one. "The Incredible Upside-Downs" were written and illustrated by Gustave Verbeek and the main characters are Little Lady Lovekins and Old Man Muffaroo.

If you were to ask what "The Incredible Upside-Downs" were, you would be told that they were comics that could be read upside-down as well as right-side-up. Do you understand what I'm saying? I mean really understand? You do? Good.

The first "Upside-Down" strip made its debut sunday, October 11, 1903, and the last one appeared on January 15, 1905. Later that same year, twenty-five of these strips were published in book form by G.W. Dillingham. Incidently, this may well have been the first comic book that appeared anywhere. Unfortunately, this original edition seems to have disappeared completely. The Library of Congress supposedly has a copy, but they can't seem to locate it.

Besides being a very early classic comic strip, it is easily one of the most unique ones as well.

RATING 8 / MARK BURBEY

THE COMPLETE MARVEL COMIC CHECKLIST - $2.50 - 78 pages, side stapled - Published by Ron Cohn, 8815 Tally-Ho Tr., Potomac, Maryland 20854

This titanic volume published during 1973 is the most complete and up to date catalog of all that deals with the subject of Marvel Comics.

This massive seventy-four page tome lists all the Marvel adventure heroes; their first appearances, their artists, scripters, main villains, titles, inkers, and even letterers.

This checklist is an invaluable source of information to the Marvel collector, and a source that will be used over and over by him in his collecting or dealings. It contains no artwok, illustrations or glitzy articles. What it does contain is priceless information that any collector cannot afford to do without.

RATING 8 / ORLANDO FALCON

CONTEMPORARY PICTORIAL LITERATURE #6 - 35¢ - 24 pages, 5 1/2 X 8 1/2 - Published by Robert B. Layton, 4010 Mailway Drive Apt. A, Indianapolis, Ind. 46236

This is a zine devoted to all facets of the current comic art scene. The front cover is a fairly good job by Dan Adkins & Joe Sinnott of the Sub-Mariner in the background carrying a girl in his arms while in the extreme foreground is an undersea monster. The inside front cover is a good drawing of E-Man which is very effectively handled due to its excellent use of contrasting black & white. The editorial discusses what CPL presents in this issue as well as what's planned for future issues. There's a half decent drawing opposite the editorial of what is I believe the Frankenstein monster. It's inked by Duffy Vohland (as is the E-Man) but I can't make out the name of the penciller. Next is a fair drawing of the Phantom by Newton & Vohland. The page opposite is "Duffy's Tavern" by Duffy Vohland which is usually an interesting column but this time it's rather short and doesn't spend enough time discussing any one thing for it to be of more than passing interest. Then there's an odd little article titled "Uncle Ben's Converted Life" which discusses what the author believes Peter Parker's Uncle Ben (remember AMAZING ADULT FANTASY #15?) really did for a living. It's trivia extrapolated. Even more odd is a one page plee to "Bring Back Howard The Duck!". Having never heard of Howard the Duck, I remained stoically unmoved by it. "Sterno's Hot Ones" is an article by Sterno in which he discusses events in what is often his comic reading library...the bathroom. It's an interesting personalized article which is often very amusing. The centerspread is a fairly good drawing of the Son Of Fu Manchu by Paul Gulacy. There's a one page drawing by Mike Royer of a jungle princess drawn in a very Russ Manning style. It's one of the better things I've seen Royer do. "One Last Desperate Chance" by Larry Brnicky discusses the Kung Fu films, Bruce Lee, the Star Trek cartoon show, National's 30¢ cutback and two new black & white books coming from Marvel. It's well written and goes into enough depth on each subject to make it worthwhile and interesting reading. There's a fair drawing of Blackhawk by Fujitake & Vohland which is followed by a "Revival-Survival" by Roger Slifer. Roger discusses Marvel's Daredevil and how it could be far better by returning to past artists on the book. He also talks about Alan Light; it seems he's irritated because Alan makes money off THE BUYER'S GUIDE. Horrors! Opposite the letters page is a drawing of The Ray (inked by Duffy again) and it's pretty decently done, although the background is stronger than the figure art. The inside back cover is a good drawing of Captain Atom (inked by Duffy again).

This is a zine which doesn't pretend to be any more than what it is, a fan-fanzine. It's nothing outstanding but it does accomplish what it sets out to do. Entertain.

RATING 6 / JAMES VAN HISE

ASHTON'S BIG LITTLE BOOK CATALOG PRICE GUIDE FOR 1973 - A REBUTTAL FROM ITS PUBLISHER - $5.95 - 136 pages, 5 1/2 X 8 1/2 - Published by James Ashton, 902 Progress Street, Middletown, Indiana 47356

It is my personal feeling that you possibly left many misconceptions with the readers of "RBCC". The "Flash Gordon" & "Buck Rogers" prices for mint copies are well within the realistic market value for mint copies. If in doubt, try to buy a mint copy for less. You charge "backward logic" because I grade "key" BLB's without spines as "Fair", yet I grade non-keys as "poor". Ask any serious collector if he would buy a copy of the first "Flash Gordon" BLB without a spine if it was the only copy he could find. Most of the collectors I've talked to say that they would, mainly because there aren't enough good copies to meet the demand of everybody who wants one.

You claim that I am the only person to benefit by the "Copyrighted Ashton No. System". The numbering system was devised for one reason and one reason only. There are many publications who charge from six to seventy-cents per word to advertise. Common sense will tell you that advertising a seven word title for the price of one word can create quite a savings for the seller who has one or twenty books to advertise. My numbering system is already in use in "Antique Trader", the largest weekly paper of its kind in the world. Your own advertisers will benefit for the simple fact that it will cut down on their copy preparation time.

This is where your critical logic really escapes me. You compare my BLB catalog with Bob Overstreet's Comic Book Price Guide. Now really Jim, how do you compare a Big Little Book to a comic magazine? Or are you, in essance, saying that you took a quick glance thru my catalog and gave me an "instant" "shaft" critique. Two and one-half years went into the preparation of "Ashton's Big Little Book Catalog And Price Guide". Then you have the gall to say "due to the brevity of this catalog". The catalog is 136 pages which is not brief. It lists all titles ever published and grades and prices them four ways. The catalog has been accepted by "ANTIQUE TRADER" newspaper & "YANKEE AMERICANA LIBRARY" as the standard reference in the field. It will soon be favorably reviewed in one-hundred fifty newspapers across the country by two noted columnists. It will also be reviewed on P.B.S. television network on the program "ANTIQUES" which will be shown on every P.B.S. station in the country. It has also been accepted by Western Publishing Co., the original publishers of Big Little Books as the standard price reference in the "trivia" field of BLB's.

In closing I would like to make this statement. My price guide is not a picture book, altho it does have fifty illustrations. It is a serious treatment of today's values in the hobby of collecting Big Little Books.

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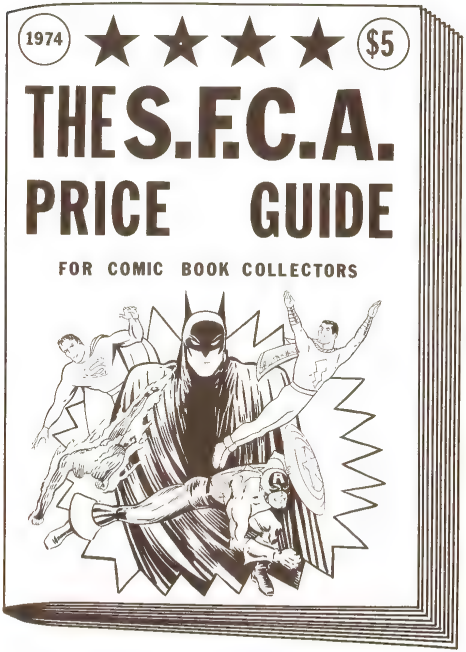

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ed below, but the most important aspect of any
section listing market values. But, even more
e values were arrived at. When determining the
we made note of what other price guides listed,
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t what comics are selling for at various conven-
ral each year, not just New York), and then this
r own knowledge and experience. The SFCA, in the
blished more comic-oriented fan magazines, in-
edom's oldest, regularly published article/adzine),
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supply, demand, etc. While our pricing method is
time consuming than just taking a few dealer lists
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ed on our 13 years of experience) this method was
d a
rate.

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und new IBM electric typewriter. You'll also find
ion has been "uncluttered" and is much easier and

INDING

y planned to use squared-binding, but many fans
ks with square binding tend to fall apart with
efore, we decided on wrap-around binding and we
itional advantage. Not only will the pages not fall
the pages are much easier to turn and to hold
of breaking the spine.

ECKLISTS

u'll find 4 individual checklists of the comic
by Frank Frazetta, Basil Wolverton, Wally Wood,and
do not have to search page after page of the guide
which comic has art by which artist. These check-
ete section for quick and easy reference. This
"uncluttered" the guide section.

FULL PAGE COVER REPRODUCTIONS

In this edition we've included over 40 full page comic cover reproductions, mostly of golden age comics, all beautifully half toned. You'll find no "postage stamp" sized cover repros in the SFCA GUIDE.

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An article, written especially for us by Stan Blair, of WE fame, on how to keep from being cheated, and if you are cheated, what to do about it. Stan has probably done more than any other single person to protect collectors from cheats and thieves. If you are a collector, this is must reading and remember, it's exclusive in the SFCA GUIDE.

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PULPS

by KEITH GEBERS

A VISION OF ARMAGEDDON

As early as 1930, virtually everybody knew there was going to be another war. They didn't know when, but the treaty ending World War One wasn't working, unrest was beginning to fester throughout the world, and new types of military weapons were being tested almost on a daily basis. Military observers and the general public alike knew that airplanes would play a big part, in fact they thought that perhaps the next Western Front would be in the air. And they frequently wondered if television would be used, and how. What about rockets? Bullet-proof and fire-proof planes? What about the dread fumes of poison gas from an unseen enemy spread over the entire land?

Pulp authors frequently tackled the coming war on a one shot basis in adventure, science fiction and air magazines but it was up to Robert Sidney Bowen to create a running series about the way of tomorrow, a war everyone was sure lurked just around the corner. DUSTY AYRES AND HIS BATTLE BURDS took flight in July, 1934 and flew for twelve issues. Today they are among the two aviation pulp classics most sought after, the other being the long-running G-8. However, while G-8 and his Battle Aces was never forgotten and often referred to, Dusty was nearly forgotten for thirty years. But today, looking back, these hair-raising adventures of a fantasy war have a prophetic H.G. Wells or George Orwell aura about them, and they appeared first in the bloody pulps.

Bob Bowen set the stage for the series in the first story entitled "Black Lightning". Dusty was the flight leader of a fighting force known as High Speed Group #7. Although he was young, he was a veteran flyer that had a lot more going for him than just being a first rate pilot. Dusty was to get thoroughly caught up in the new war and was to become the arch enemy of the diabolical villain "Fire Eyes", Emperor of the World. Through the entire twelve issues he was to give battle to Fire Eyes and his henchmen. In fact, if you read only the first and final issues you would have gotten the whole gist of the war, and not really have missed the story line at all. But you would have missed the many gimmicks.

The war itself was set sometime in the fairly near future, readers of the time probably surmised somewhere between 1940 and 1945, although no specific date was mentioned. Bob Bowen's strategy was pretty good in this respect, since World War Two actually took place between 1939 and 1945. Bowen also predicted that Fire Eyes rose as a leader of some eastern power whose strength grew like an octopus. When the series opens, only America is holding out against the forces of Fire Eyes.

Dusty's hair-breadth escapes parallel G-8's in many respects. Although they lack the sword and sorcery approach that Bob Hogan incorporated into his yarns, the scrapes of fighting a new secret weapon each issue, the tortures, and escapes are pretty much the same. But missing was the comraderie of the three battle aces that G-8 had in his favor, since Dusty's best friends were his squadron mates and Jack Horner, an undercover agent. The other two comrades close to Dusty were Biff Boston and Curley Brooks, but they never played the important part that Nippy Weston and Bull Martin played to G-8.

Nobody was better qualified to write about the future of aviation that Robert Sidney Bowen. He was born in Boston and during his school years he held the World's Schoolboy Record for the 1,000 Yard Run. He was barely old enough to shave when World War One broke out, but he left home to drive an ambulance for the French Army. However, when his age was discovered he was sent away from the front, only to enlist in the British Royal Flying Corps, again lying about his birthdate. His flying instructor was the pioneer airman Vernon Castle, who recognized young Bowen as a fast learner. He was sent back to France as a pursuit pilot, the youngest member of the Royal Flying Corps and downed some German planes and observation balloons. When war ended Bowen returned to America and tried his hand as a test pilot. But aviation soon went into a post war slump and he became a newspaperman, specializing in aviation and sports. Then there came a change in management in America's pioneer aeronautical journal AVIATION (now AVIATION WEEK) and he was offered a staff position as associate editor where he remained until the early 1930's when he started pumping out pulp fiction.

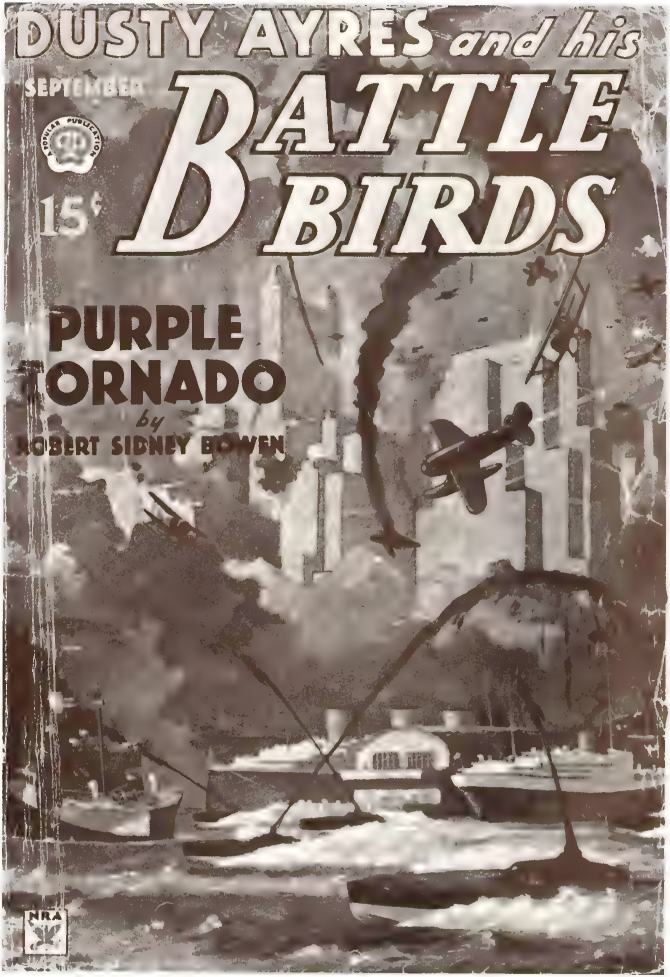
His new hero Dusty Ayres rose from the Phoenix of the defunct BATTLE BIRDS magazine, published by Popular Publications. That is the reason that the first edition of DUSTY AYRES AND HIS BATTLE BIRDS, "Black Lightning", is listed as Volume 5, No. 4. Dusty had a good solid following right from the first. However, it suffered from the fact that it was fantasy, yet it was not science fiction. Aviation fans didn't particularly like fantasy, although Bob Bowen kept his aeronautical speculations well within the realm of engineering practicality. From that standpoint it was authentic, and in the pages of DUSTY AYRES he predicted such things as flying bombs crashing through sky-scrapers, and in "The Screaming Eye", published in October, 1934, the reader could get a glimpse of the future of radar. If aviation buffs didn't like fantasy, then science fiction fans wanted something a bit more far out than a look at the future of aviation and military conquest.

There may be another fault which can be viewed with hindsight. Dusty fought an unlikely power for the time. Fire Eyes led a mythical power from Asia, apparently from the mideast. Everybody knew that the next war was going to be fought with the Germans, maybe Japan. It probably would have been better to have followed a similar technique as used by Milton Caniff in the comic "Terry and the Pirates". If the published didn't want to offend Germany perhaps the words Invader or Aggressor could have been used. And to suggest a Germanic enemy they could have used villains with names like Baron Von Krozak or Commandant Von Hulgreth.

The cover art and inside illustrations were largely done by Fredrick Blakeslee, who also did the cover work for G-8. There is no other aviation artist of the 1930's whose work is now looked upon more fondly than Blakeslee. Throughout the pulp years he did most of the cover art for Popular Publications' aviation story magazines. His work on DUSTY AYRES showed a lot of imagination in such scenes as New York being fire-bombed, flying bombs, and his concept of military planes of the future. Another artist providing illustrations for the DUSTY AYRES series was Jo Koluta. Some pulp critics have discounted Koluta's work, but from an aviation standpoint it may have been better than Blakeslee's. Jo Koluta had a background of aeronautical engineering and from 1935 to well into the 1960's provided the covers for MODEL AIRPLANE NEWS.

Popular Publications decided to shoot down DUSTY AYRES in May, 1935. G-8 had far outstripped it in circulation, as did THE LONE EAGLE and BILL BARNES. But although the number of fans weren't as large as some of the competitors they were large enough that the publishers could foresee the screams of protest from the readers. One final issue was released two months later in July, 1935. In the "Telsa Raiders", Dusty was allowed to win the war against Fire Eyes, and in that edition, Skipper Bob Bowen told his readers that Dusty was flying off into the sunset.

Bob Bowen didn't need Dusty to continue his own success. He was already helping to ghost his competition THE LONE EAGLE, his byline was seen in most of the other pulp aviation magazines, and he wrote for numerous mystery and sports pulps as well. During World War Two he penned the military adventure Dave Dawson series of hardbacks published by Saalfield and even in the 1960's he authored a mystery involving hot-rod automobiles published in paperback. But DUSTY AYRES, a preview of a war yet to be fought, will probably be his best remembered.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The greding of condition on these E.C.s is probably stricter(more strict?) than average, because the weird science #15 that i have listed here as xtra fine was listed as mint by Mr. Kenneth Mitchell and as far as my grading goes, its far from mint. I wouldn't charge as much as i am, but he charged me $35 for it, so these prices aren't too bad.

For an answer to the meaning of the universe write to: G.H.&M. Swansbro Elwood, Ill. 60421

I've got a little space left so I think i'll just tell you all that i'm going to buy an automobile if i sell all these comics; I might buy a camera too, but then again I may not even sell anything! I'm having fun anyway! The weathers great down here this time of year. thank you, and good night.

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12-aM-$5
13-aM-$5
14-aM-$5
15-20-aM-@$5
21-30-aM-@$3.50
34-40-aM-@$2.50
41-50-aM-@$1.50
51-60-aM-@$2.00
61-70-aM-@$2.75
71-80-aM-@$4.5
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1-NM-$10
4-aM-$6
6-Xrine-$5
8-17-aM-@$3.50
11-15-aM-@$3
16-20-aM-@$2
21-30-aM-@$1.25
31-38-aM-@$1.00

Amazing Fantasy
2-7-Fn.-$2
9-Fair-$1.50
10-14-xrn.M-a2
Shield
1-@$5,2-7-a.50

Strange Tales
95-91-aM-@$2
92-99-NM-@$1.35
101-aM-$8
102-aM-$5.50
103-aM-$5.50
104-VG-$3
105-aM-$5.50
105-NM-$2.50
106-aM-$2.50
107-G-$1.50
108-119-aM-$2.50
110-111-aM-a2
112-113-aM-$1.75
114-aM-$2
115-126-aM-$1.40
130-132-aM-a.85
138-146-NM-$.45
147-170-aM-$.35

Hulk(old)
3-NM-$8
4-aM-a7
5-M-$10
6-NM-a7

Tales To Astonish
28,29,30,32-aM-@$2
37,39,40-aM-@$3
41,44,45-VG-@$1.80
49,50-aM-@$1.75
51,54-VG-@$1.00
55,60-VG-@$.85
63-NM-a.75

Tales Of Suspense
11-aM $2.75
13,15-aM-@$2.75
23,26-Fn.@$1.25
30-37-aM-@$1.50
47-49-aM-@$1.50
54-58-NM-@$1.00
59-66-NM-@$.80
74 90 82 81 82-NM-$.60
88 93,94,96,101-NM-.50
103,104,105,106-NM-.40

Journey into mystery
55-F-$1.85
59-Fn-$1.75
66-aM-a1.75
78-F-.50
80aM-$2
81-82-aM-$2
83-aM-$15
84-NM-$7
85-90-aM-$3
91-100-NM-a2
101-110-Nm-$1.50
111-125-aM-$1.00
126-150-aM-$.50
151-181-NM-$.35

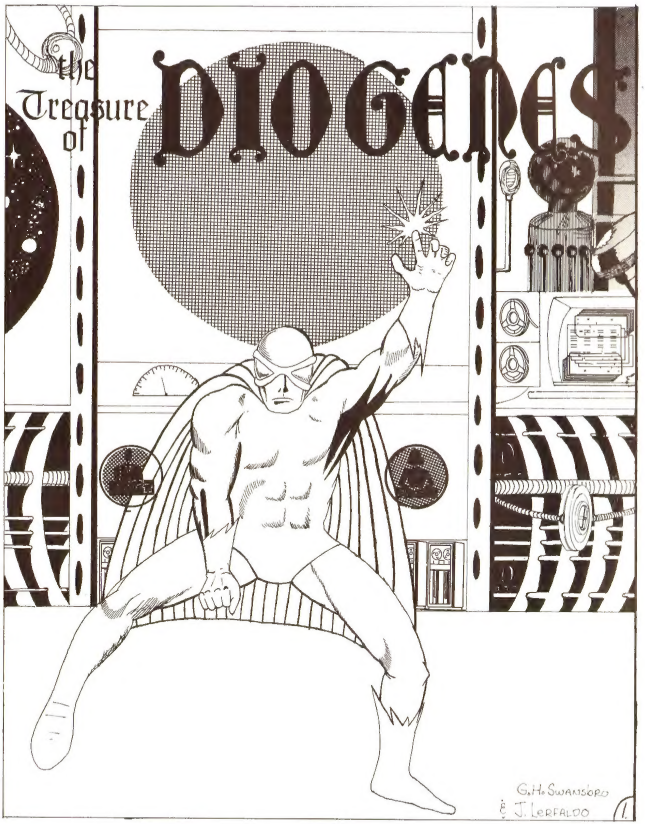
Conan
1-$3,2-a2.25,3-a2
4-5-$1.50, 6-11-a.85
11-20-a.60, 21-23-$.50

X-men
1-aM-$8, 2-VG-$3, 3-5-Nm-a2.50
6-10-NM-a1.50, 11-17-NM-$.75

Daredevil
1-aM-$8, 2-aM-$4, 3-5aM-$2.50,6-10
amazing adventures/Astl. Tales
1-a.60 2-5-a.50

Strange Tales Annual #1 NM @ 50
" " " 2 NM 750

MANY NM COMICS HAVE ONLY BEEN OPENED!


The Treasure of
DIOGENES
C. H. SWANSBORO
& J. LERFALDO

WHAT'S INSIDE INSIDE COMIX?

INSIDE COMIX ALREADY HAS THE REPUTATION FOR FAIR, UNBIASED AND OBJECTIVE REPORTING ON THE COMIC INDUSTRY. WE'VE NEVER BEEN COMIC PUBLISHERS' SHILLS, AND WE WON'T BE ONE IN THE FUTURE.

Fandom is notorious for its inability to produce magazines devoted to solid writing and informative text. The good ones—**FUNNYWORLD, GRAPHIC STORY MAGAZINE, WONDERWORLD**—are few and far between and terribly erratic.

INSIDE COMIX will be devoted to investigative reporting and in-depth features. Comic art—for all its pretentions to fine art—is still a commercial venture. That means someone is out to sell you something. Not all of it is very good. Almost none of it is outstanding.

Look at the fanzines you've got to choose from today. Perhaps the most influential is **THE COMIC READER**. The bulk of fandom gets their information from **TCR**, and yet the magazine freely admits to being a public relations arm of the comic industry. It freely admits to giving only one side of each story. In issue #101 of **TCR**, editors Sinkovec and Tiefenbacher said: "We feel that having our news REINFORCED BY OFFICIAL APPROVAL means having accurate news ... That the aforementioned methods result in our being a PUBLIC RELATIONS BRANCH OF EACH COMIC BOOK COMPANY IS UNDENIABLE." (emphasis ours)

Well, we don't know about you, but we're not interested in that type of "reporting." It's been shown that reliance on official sources to the exclusion of all else is a disaster—not to mention INACCURATE reporting. Watergate and the ITT and milk scandals and the secret bombings are poignent examples of "official sources," perhaps these would never had happened.

And don't think the comic industry is any better than our government. Luckily, they can't hurt as many people, but they are just as corrupt. National Periodicals consistantly distorts the truth (Beck didn't leave **SHAZAM!** as they say, it was far more complicated). Marvel and Warren also are frequently guilty of outright deception to protect corporate interests. When you rely on official sources, you're relying on people who will often deceive to achieve their aims. Unless it is balanced by the other aspects of the story, reporting only official sources is as wrong and dangerous as rumormongering.

Let's be honest. Roy Thomas is not an objective observer. Neither is Carmine Infantino or Stan Lee or any other professional writer or artist involved in the comics. they have vested interests—corporate, financial and others. When Roy Thomas, for example, lectures on comic books, he lectures with a distinct bias in Marvel's favor. Thomas has said in print he would never criticize a fellow comic professional. That is not your unbiased expert. That's why when you report the statements of Thomas and Lee and Infantino and the rest, it can only be reported as their statements. It can not be treated automatically as the truth.

And we reject the notion that having your news cleared and censored before publication leads to accurate news. Mandatory prior restraint has been outlawed by the Supreme Court of The United States. And let's not mince words—no company or no company executive (like editors or publishers) is going to allow publication of embarrassing material if they can help it. If fanzines allow pre-censorship, there is no doubt nothing but favorable news will emanate from them. Up until the month **GREEN LANTERN/GREEN ARROW** was cancelled (and reported in another fanzine), **THE COMIC READER** was telling us that sales were good and the book would continue. No company will allow bad news to be published if they can control the news sources. And if they have the right to prior censorship—as they do with **TCR**—you'll never get straight reporting.

The other big news fanzine, **COMIXSCENE**, is no better. The publisher, Jim Steranko, has been in a horrendous conflict-of-interest. Up until recently, he was publishing a news fanzine (which we are told was objective), yet he was also producing **FOOM** magazine, a fan club magazine of Marvel. He is still working ocassionally for the comic companies. If he steps on any toes, he may be out of future comic work. And chances are, he won't report any controversial items that may reflect badly on editors and publishers he might work for in the future.

Think a little. Has **COMIXSCENE** once mentioned the EC Reprint Series? How often—if at all—has Charlton or Warren or the newspaper syndicates been mentioned. **COMIXSCENE** is just as rife with irresponsible journalism as any other fanzine that purports to be a news magazine.

Now don't get **INSIDE COMIX** wrong. We're not out to replace **COMIXSCENE** or **THE COMIC READER**. But, **INSIDE COMIX** is saying that you're not getting the full story. You're getting only what Steranko and Lee and Thomas and Infantino and Warren want to tell you. That is not responsible journalism.

What **INSIDE COMIX** will run are stories that the officially sanctioned news magazines will not run for fear of losing the cooperation of official sources. Stories they don't bother to run because it takes research and legwork. Stories they are afraid to run for fear of reprisal from the comic industry.

INSIDE COMIX will give it to you straight. We have no axes to grind. We're employed by no comic company. **INSIDE COMIX** is not owned by any comic company. It's edited by people who have no interest in working in the field—so they have no fears of blackballing. But they are interested in comics. That's why we're here. When the comic people are lying to you, you'll know. When they're telling half-truths and leaving out pertinent details. And when they're playing it straight, you'll know.

ARTICLES SLATED FOR FUTURE ISSUES

Because we're involved with reporting unbiased news and because we're investigative reporters by nature, many of our articles will be indepth. Our material will always be well-written, well-researched and well-documented.

Some of them won't be pretty. But they'll be honest and hard-hitting.

Some of the articles we have planned for future issues include long and exhaustive reports on distribution and how to deal with your local independent wholesaler, a multi-faceted report on the progress of the DC Junior Bullpen program, articles about the now-defunct MARVELMANIA, and others.

We'll also be presenting articles that concentrate on dealers and fanzine editors who aren't always on the level when it comes to finances or ethics. We've a fascinating piece on the conglomerates that own the comic companies and the people who have made their fortunes from comic art. Also features on a Canadian comic book factory, the Archie-licenced religious comics (can you imagine Jughead as a Jesus Christ surrogate?) and many more.

We'll also be featuring many in-depth interviews with outstanding personalities in the field. And exhaustive surveys of major artists' and writers' contributions to the field.

A VOICE FOR THE LITTLE GUY — AT LAST!

There's no doubt that the letter page has been a prime mover of comic fandom since its inception. Julius Schwartz's letter columns at DC during the early 1960's virtually invented comic fandom. The letter columns of the early fan magazines were usually the most interested and informative parts of the magazine.

INSIDE COMIX will present a long letter column in each issue. Not only will it serve as a lively sounding board for comment on articles published in the magazine, it will also serve as a forum for comic fandom in general.

A good portion of every letter column will be open to anyone at all—to write on anything that's bugging him at the moment. On any subject related to the field. Letter columns used to be the linchpin of fandom. We're out to restore that hallowed tradition.

And that's not all. Every issue will have several pages set aside for comment by non-staff people to write on any topic in the field they think is of interest. We'll be getting the top comments of the industry to comment on present situations. But we also want you—the reader who just buys comics month after month. Tell us what you're thinking. Share your ideas with us.

Freedom of the press is useless—unless it is free and unless it is used. Use **INSIDE COMIX**. That's what we're here for.

GEORGE LIVES AGAIN!

That's right, **GEORGE**, the review magazine started by Jim Vadeboncoeur and Bob Napier in 1971, will be in each and every issue of **INSIDE COMIX**.

After **GEORGE** folded in 1972, comic art fandom was left without a solid magazine devoted to reviews of fan magazines. So, when we formulated our policies for **INSIDE COMIX**, one of the first things we did was contact Napier and Vadeboncoeur. We wanted them to revive **GEORGE** for inclusion in **INSIDE COMIX**.

And they agreed. So, each and every issue of **INSIDE COMIX** will contain **GEORGE**. It will operate independently of the **INSIDE COMIX** staff and will be handled almost totally by Jim and Bob. They're the originators and we think they still handle fanzine reviews best. Every newly-released fanzine (or related product of interest) will be reviewed by **GEORGE**.

It'll be just like old times in fandom. We'll finally have a review column where we know the reviewers are fair and honest and interested in objectively commenting on a magazine's contents. As always, **GEORGE** will help you decide what good stuff is on the limited edition market—and what might be best to avoid.

If you've yearned for a solid review fanzine again, or if you fondly remember and admire **GEORGE**, then **INSIDE COMIX** is what you need. **GEORGE** will be appearing exclusively in **INSIDE COMIX**.

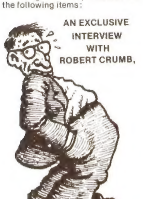
(If you want your upcoming project reviewed, please check the fourth page of our ad for information.)

THE FIRST ISSUE OF INSIDE COMIX MAY WELL BE THE BEST SINGLE ISSUE OF ANY COMIC ART FAN MAGAZINE YOU'VE EVER READ!

WE DON'T THINK YOU CAN AFFORD NOT TO BUY A COPY!

The table of contents of the first **INSIDE COMIX** is enough to fill the pages of any other fanzine for years to come. Only the material appearing in **INSIDE COMIX**'s first issue is better written, better researched and more accurate than any fanzine you've ever seen.

Among our many features are the following items:



AN EXCLUSIVE INTERVIEW WITH ROBERT CRUMB,

conducted by Keith Green.

There is no artist or writer in the comic industry—underground, overground, anywhere—that has had as large an impact on contemporary society as Robert Crumb. His work is recognized throughout the world. His material has been written about in the most prestigious of national magazines. His work has appeared in hundreds of undergrounds; it's been anthologized; it's been made into movies and posters. Crumb's work is everywhere and he's profoundly changed the moral climate of the world. Characters like Mr. Natural, Whiteman, Angelfood McSpade and Fritz the Cat are part of contemporary American culture. To many, he is the underground comix, the voice of alternate world America. He is the undisputed king of the underground artists.

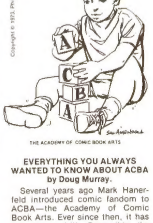
But R. Crumb's also the most mysterious American folk legend this side of Howard Hughes. His work has been read by millions, yet he's never talked about himself, his work, his beliefs and ideals or his life. He's almost never photographed and virtually impossible to locate.

Keith Green of the Last Gasp-Eco Funnies Company, and brother of underground artist Justin Green, interviewed Crumb exclusively for **INSIDE COMIX**. This in-depth interview tells you everything you've ever wanted to know about Crumb. There are also never before seen Crumb illustrations and exclusive photographs.

THE PAPER CHASE
by Joe Brancatelli.

This past October wasn't a good month for the comic industry. National Periodicals cancelled eight books with March or April cover dates—simply because there was no paper to print them on. World Color Press—who've printed virtually every comic book you've ever read, not to mention 150 other magazines—announced that, effective immediately, every comic publisher would receive 20% less paper than they expected.

Those two October items sound exotic, maybe even vaguely interesting. But let's not mince words. When a company cancels eight titles, and then their printer chops 20% of their paper allotment, there is trouble—big trouble. The mammoth paper shortage, which has adversely affected every magazine and newspaper in the country, has finally hit the comic industry. There's no doubt that frequencies will be cut and many titles may have to be killed or reduced in frequencies, regardless of sales. The time you spend reading this article may go a long way towards clarifying your view of the future of the comic book as we know it.



EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT ACBA
by Doug Murray.

Several years ago Mark Hanerfeld introduced comic fandom to ACBA—the Academy of Comic Book Arts. Ever since then, it has been down hill. Ostensibly the official organization of comic book professions, ACBA is often nothing more than a fancy name for a group of overgrown frat boys who, it's handed out a few awards, issued some membership cards and newsletters and it's even produced a sketchbook. And that's it so far, with little hope for a brighter future.

Doug Murray, editor of **HERITAGE** and frequent attendee of ACBA meetings, has written a sterling piece about the organization. You'll learn who runs the organization—such as it is—and why. You'll learn who of the ACBA members are really interested in making the organization a viable force in the industry—and who of the members are simply house men for their respective companies. You'll learn more about ACBA then you have a stomach for. Some of the revelations are funny. Others are startling. But most of them will make you wonder about the people who write and draw the comic books you buy and read.

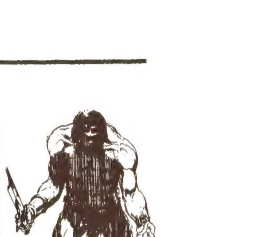
These two pages of cover art are among over 1900 pages stolen from the National vaults

THE GREAT COMIC ART RIP-OFF,
by Joe Brancatelli.

For many years, National Comics would give away the bulk of their original artwork. What wasn't given away was shreaded, simply because National had no room to store the pages. Several years ago, however, the policy changed and National began to store and catalogue their artwork. Reports of petty thefts—ranging from a single page to complete books—followed the policy revision.

Recently, however, over 1900 pages of original artwork was stolen from the National files. The theft, which occurred when National moved from 909 Third Avenue to 75 Rockefeller Center, has incensed Publisher Carmine Infantino and Vice President and Production Manager Sol Harrison. They're threatening to prosecute anyone in possession of pages stolen from national files.

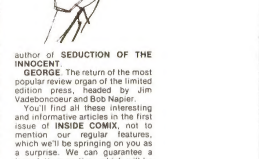
Joe Brancatelli and the **INSIDE COMIX** staff have done considerable research and digging. They've discovered how the artwork was stolen from National, how it was fenced to a New Jersey comic art dealer, and how much of it was eventually sold to original art collectors. While National has refused to release the list of stolen material—Sol Harrison told Joe Brancatelli, "National hasn't the time to catalogue the lost material"—the **INSIDE COMIX** staff has turned up the whereabouts of several hundred of the missing pages. This list of stolen artwork, as complete as could be compiled, is included in the article. Also within the article is another fascinating angle—Neal Adams is on strike and refuses to draw for National because so much of his work was among the stolen pages.



OTHER FEATURES:

The Inside Report, including items on a computerized production of Mickey Mouse, the ban placed on super-hero cartoons by a Los Angeles television station, Neal Adams' version of Conan, and other interesting items.

A review of Fredric Wertham's new book, **THE WORLD OF FANZINES**, written by Mark Evanier. Evanier, former editor of **Marvelmania**, former assistant to Jack Kirby and presently a Gold Key writer, has many incisive views about this first major work about fanzines, written by the



author of **SEDUCTION OF THE INNOCENT**.

GEORGE. The return of the most popular review organ of the limited edition press, headed by Jim Vadeboncoeur and Bob Napier.

You'll find all these interesting and informative articles in the first issue of **INSIDE COMIX**, not to mention our regular features, which we'll be springing on you as a surprise. We can guarantee a large letters section, which will be open to all of fandom.

We have little doubt that **INSIDE COMIX #1** is perhaps the finest single issue of any comic-oriented fan magazine ever produced. Yet, we feel it's just the start of a long string of invaluable issues of the first professionally produced comic fan magazine.

Can you really afford to be without it?